





The ROYAL STANDARD

A Collection of
PART-SONGS, GLEES
AND
CHORUSES.

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THE
ROYAL STANDARD

A COLLECTION OF
PART-SONGS, GLEES AND CHORUSES,

FOR USE OF
MUSICAL CONVENTIONS, SINGING SOCIETIES, AND ELEMENTAL CLASSES,

BY
THEODORE E. PERKINS,

AUTHOR OF
"THE SACRED LUTE," "PSALM KING," "MOUNT ZION," "STERLING GEMS," "SABBATH ANTHEMS," ETC.

TORONTO:
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PREFACE.

The work of preparing and publishing this work, was undertaken at the suggestion of a large number of music teachers in the Provinces. They believed that the want of such a book was urgent, and that the time for its issue had arrived.

The Elemental department has been prepared with great care, and has been placed, at the back part of the book, simply as a matter of taste.

The Glees, Anthems and Four Part Songs are in great variety of style, and of the various grades of difficulty. A sufficient number of church tunes and chants have been introduced, to make the two lines of Study interesting and effective.

The Teacher will find the old tunes at the end of the book, useful in bringing out the voices during the first two or three class Lessons.

Hoping the work will find acceptance, we send it out to the Public.

THEODORE E. PERKINS, EDITOR.
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THE ROYAL STANDARD.

GOD SAVE THE QUEEN.

NATIONAL ANTHEM.

Harmonized by THEODORE E. PERKINS.

1. God save our gra - cious Queen, Long live our no - ble Queen, God save the Queen. Send her vic -
2. O Lord our God, a - rise, scat - ter her en - e - mies, and make them fall, Con - found their

3. Thy choic - est gifts in store, On her be pleased to pour, Long may she reign; May she de -

- to - ri - ous, Hap - py and glo - ri - ous, Long to reign o - ver us, God save the Queen.
pol - i - ties, Frus - trate their knav - ish tricks, On thee our hopes we fix, O save us all.

fend our laws, And ev - er give us cause, To sing with heart and voice, God save the Queen.

The musical score is written for three parts: Soprano, Alto, and Bass. It is in the key of G major (one sharp) and 4/4 time. The score consists of three systems of music. The first system contains the first two verses of the song. The second system contains the third verse. The third system contains the final verse. Each system has three staves, one for each part. The lyrics are written below the staves, with the words aligned with the notes. The score ends with a double bar line.

1. Lend a hand to help an-oth-er Who has fal-len by the way; Lend a wil-ling hand, my brother, Lend a hand with-out de-lay.
 2. Lend a hand to help an-oth-er Who is on the downward track; 'Tis a sis-ter, or a brother, You must win and wel-come back.

3. To neg-lect them is in-hu-man, To for-sake them is a crime; But to save a man or wo-man, Is a deed that is sub-lime.
 4. To this cause our hearts are giv-en, As a broth-er-hood we stand, Till in-tem-per-ance is driv-en From our long-ac-curs-ed land.

CHORUS.

And while you are i-dly wait-ing, Co-gi-ta-ting, and de-bat-ing, There's a cry re-ver-ber-
 And while you are i-dly wait-ing, Co-gi-ta-ting, and de-bat-ing, There's a cry re-ver-ber-

a-ting through the land, "Lend a hand," There's a cry re-ver-ber-a-ting, "Lend a hand, Lend a hand."
 a-ting through the land, "Lend a hand," There's a cry re-ver-ber-a-ting, "Lend a hand, Lend a hand."

BOW DOWN THINE EAR.

H. F. ANDREWS.

Andante. *cres.* *dim.*

Bow down thine ear, Bow down thine ear, O Lord, and hear me. Bow down thine ear, Bow down thine ear, O

Bow down thine ear, Bow down thine ear, O Lord, and hear me. Bow down thine ear, Bow down thine ear, Bow down thine ear, O Lord, and hear me. *cres.* *dim.*

Bow down thine ear, Bow down thine ear, O Lord, and hear me. Bow down thine ear, Bow down thine ear, O

Lord, O Lord, and hear me. Bow down thine ear, Bow down thine ear, Bow down thine ear, and hear me.

ear, O Lord, and hear me, Pre-serve.... my soul, Pre-serve.... my soul, Pre-serve.... my soul, O Lord, and keep me. Pre-

Lord, O Lord, and hear me. Bow down thine ear, Bow down thine ear, Bow down thine ear, and hear me.

BOW DOWN THINE EAR. Concluded.

7

Allegretto.

Pre - serve.... my soul,.... O Lord, Pre - serve my soul, and keep me, For thou, Lord, art mighty,

- serve... my soul, Pre - serve my soul, Pre - serve my soul, and keep me. Art

Bow down thine ear, Bow down thine ear, For thou, Lord, art mighty,

This musical system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in 4/4 time and ends with a double bar line.

For thou, Lord, art mighty, Art mighty, High - ty to save.

mighty to save, Art mighty to save, Art mighty, Art might - y to save.

For thou, Lord, art mighty, Art mighty, High - ty to save.

This musical system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in 4/4 time and ends with a double bar line.

STARS OF THE SUMMER NIGHT.

HENRY W. LONGFELLOW.

1st TENOR. *Slow and Gentle.*

FOR MALE VOICES.

ISAAC BAKER WOODBURY, 1882.

pp rit. molto.

1. Stars of the summer night! Far in yon azure deeps. Hide, hide your golden light; She sleeps, my la - dy sleeps! She sleeps! she sleeps! my la - dy sleeps!

2. Moon of the summer night! Far down yon western steep, Sink, sink in sl - leut light; She sleeps, my la - dy sleeps! She sleeps! she sleeps! my la - dy sleeps!

2d TENOR.

3. Wind of the summer night! Where yonder woodbine creeps, Fold, fold your pinions light; She sleeps, my la - dy sleeps! She sleeps! she sleeps! my la - dy sleeps!

4. Dreams of the summer night! Tell her, her lov - er keeps Watch, while in slumber light She sleeps, my la - dy sleeps! She sleeps! she sleeps! my la - dy sleeps!

1st & 2d BASS

* This may be sung with fine effect by a chorus; all the ladies singing 1st Tenor. (down in Tenor voice, of course,) and all the Tenors singing 2d Tenor. In dividing the bass, a very good rule is, one quarter on 1st Bass; for instance, out of 30 basses—15 low and 15 high—subject to a change of a voice or two, if the balance is not perfect.

THE CLOVER.

ALLEGRETTO. Sprightly.

L. H. SOUTHARD.

1. Down a - mong the mea-dow grass, Searching it all o-ver, What a mer - ry band are we, Hunting four-leaved clover!

mp

1. Down a - mong the mea-dow grass, Searching it all o-ver, What a mer - ry band are we, Hunting four-leaved clover!

THE CLOVER. Concluded.

9

O-ver head the dan-cing leaves In the breeze are sway-ing; While be-neath, the light and

shade, Hide and seek, and seek are play-ing.
Hide and seek, Hide and seek are play-ing.
shade, Hide and seek..... are play-ing.
Hide and seek are play-ing.

2 Sweetly sing the merry birds
In the branches o'er us,
And the group beneath the shade,
Swell the happy chorus.
Now and then a honey-bee,
Laden with his treasure,
Darting from the clover blooms,
Hums a drowsy measure.

3 Through the dewy-scented grass,
There's a streamlet flowing,
And upon its mossy banks
Meadow lilies growing.
In among this scent and bloom,
Gay with mirth and laughter,
Keen black eyes are sure to find
What they're seeking after.

BLESSED BE THE NAME OF THE LORD. Continued.

11

poor rail. *a tempo.*

Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord from this time forth and for

Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord from this time forth and for

Uless *poor rail.* *a tempo.*

ev - er - more. Who is like un-to the Lord our God, that hath His dwell-ing so

ev - er - more. Who is like un-to the Lord our God, that hath His dwell-ing so

BLESSED BE THE NAME OF THE LORD. Continued.

high, and yet hum-bleth Him-self to be-hold the things that are in hea-ven and earth?

high, and yet hum-bleth Him-self to be-hold the things that are in hea-ven and earth?

cres. *dim.*

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics markings 'cres.' and 'dim.' are present above the vocal line.

Who is like un-to the Lord our God, that hath His dwell-ing so high, and yet humbleth Himself to be-hold the things that

Who is like un-to the Lord our God, that hath His dwell-ing so high, and yet humbleth Himself to be-hold the things that

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

BLESSED BE THE NAME OF THE LORD. Continued.

13

dim.

are in earth? He wa-ter-eth the hills from a-bove,
 are in hea-ven and earth? *p* He wa-ter-eth the hills from a-bove,
 are in earth? *p* He wa-ter-eth the hills from a-bove, He wa-ter-eth the hills from a-
 are in earth? He wa-ter-eth the hill from a-
dim. *p*

mf He
 -bove. The earth is fill'd with the fruit of Thy works, is fill'd with the fruit of Thy work.
mf He
 -bove. *mf* He

BLESSED BE THE NAME OF THE LORD. Continued.

bringeth forth grass for the cat - tie, and green herb for the ser - vice of men, He bringeth forth grass for the cat - tie, and green

He bring - eth forth grass, and green

bringeth forth grass for the cat - tie, and green herb for the ser - vice of men, He bring - eth forth grass,

green herb for the ser-vice of men, green herb for the ser-vice of men..... Bless - ed, bless - ed,

herb for the ser-vice of men,..... and green herb for the ser-vice of men. Bless - ed, bless - ed, bless - ed,

green herb for the ser-vice of men, green herb for the ser-vice of men..... Bless - ed, bless - ed,

fp *crea.*

fp *crea.*

fp *crea.*

BLESSED BE THE NAME OF THE LORD. Continued.

15

f

bless - ed, bless - ed be the Name of the Lord from this time forth and for ev - er - more, bless - ed be the

f

bless - ed, bless - ed be the Name of the Lord from this time forth and for ev - er - more, bless - ed be the

cres.

Name of the Lord from this time forth and for ev - er - more, bless - ed be the Name of the Lord, bless - ed be the

cres.

Name of the Lord from this time forth and for ev - er - more, bless - ed be the Name of the Lord, bless - ed be the

cres.

BLESSED BE THE NAME OF THE LORD. Continued.

musical score for "Blessed Be the Name of the Lord. Continued." The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are: "Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord from this time forth and for Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord from this time forth and for". The score includes dynamic markings such as *f* (forte), *raill.* (rallentando), and *a tempo.* (allegretto). The lyrics are: "Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord from this time forth and for Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord from this time forth and for". The score includes dynamic markings such as *f* (forte), *raill.* (rallentando), and *a tempo.* (allegretto). The lyrics are: "Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord from this time forth and for Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord from this time forth and for". The score includes dynamic markings such as *f* (forte), *raill.* (rallentando), and *a tempo.* (allegretto).

musical score for "Blessed Be the Name of the Lord. Continued." The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are: "Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord from this time forth and for Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord from this time forth and for". The score includes dynamic markings such as *f* (forte), *raill.* (rallentando), and *a tempo.* (allegretto). The lyrics are: "Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord from this time forth and for Name of the Lord, bless-ed be the Name of the Lord, bless-ed be the Name of the Lord from this time forth and for". The score includes dynamic markings such as *f* (forte), *raill.* (rallentando), and *a tempo.* (allegretto).

BLESSED BE THE NAME OF THE LORD. Concluded.

17

First system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "bless - ed, bless - ed, bless - ed be the Name of the Lord from this time forth and for". The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. A "rall." (rallentando) marking is placed above the final measure of the vocal parts.

Second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "ev - er more...". The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. A "rall." (rallentando) marking is placed above the final measure of the piano accompaniment.

HARVEST HOME.

G. A. MACFARREN.

Har-vest home, har-vest home, har - vest home, har-vest home, har-vest home, har - vest home, We come,..... And we

Har-vest home, har-vest home, har - vest home, har-vest home, har-vest home, har - vest home, We come, we come, And we

bring the last load of our gold-en grain, Loud-ly shout, loud - ly shout a - gain, a - gain. Har-vest home, Loud - ly shout, loud - ly shout a - gain, a - gain, a - gain, a - gain.

bring the last load of our gold-en grain, Loud-ly shout, loud - ly shout a - gain, a - gain. Har-vest home,..... har-vest

har - vest home, loud - ly shout, har - vest home. The fields once more have bounteous been, O'er them the wa - vy

home,..... loud - ly shout, loud - ly shout, har - vest home. The fields.....

har - vest home, The fields once more have bounteous been, O'er them the wa - vy

HARVEST HOME. Concluded.

19

wealth was seen, The fields once more have bounteous been, O'er them the wa - vy wealth was seen, O'er them the we - vy wealth was seen, But
 once more have boun - teous been, O'er them the wa - - vy wealth was seen, But
 wealth was seen, The fields once more have bounteous been, O'er them the wa - vy wealth was seen, O'er them the wa - vy wealth was seen, But

now they've lost their am - ple store, they've lost their am - ple store. Loud-ly shout, loud-ly shout, once more, shout
 now they are robb'd of their am - - ple store. Shout once more, shout, once more, once more, shout
 now they've lost their am - ple store, they've lost their am - ple store. loud-ly shout,

once more. Har - vest home, har - vest home, har - vest home, har - vest home, har - vest home, har - vest home.
 once more. Har - vest home, har - vest home, har - vest home, har - vest home, har - vest home, har - vest home.

TRUST YE IN THE MIGHTY GOD. Continued.

H. R. PALMER.

Trust ye in the might-y God, the God of Ja-cob, For in the God of Is-ra-el is ev-er-last-ing strength.

Trust ye in the might-y God, the God of Ja-cob, For in the God of Is-ra-el is ev-er-last-ing strength.

Trust ye in the might-y God, the God of Ja-cob, For in the God of Is-ra-el is ev-er-last-ing strength.

God is our ref-uge and strength. God is our strength, is our

God is our ref-uge and strength. God is our strength, is our strength and our ref-uge, our

God is our ref-uge and strength. God is our strength, is our strength and our ref-uge, our ref-uge, God is our

God is our ref-uge and strength.

TRUST YE IN THE MIGHTY GOD. Continued.

21

strength and our ref - uge, our ref - uge, God is our ref - uge, our ref - uge and strength. A ver - y present help in
 ref - uge. God is our ref - - uge, God is our ref - uge, our ref - uge and strength.
 ref - uge and strength, is our ref - - uge, God is our ref - uge, our ref - uge and strength.
 God is our strength, is our strength and our ref - uge, our ref - uge, our ref - uge and strength, A ver - y present help in

time, in time... of trou - ble. A ver - y present help in time, in time... of trou - ble.
 A ver - y present help in trou - ble. A ver - y present help in time, in time... of trou - ble.
 Therefore will we nev - er,
 time, in time of trou - ble. A ver - y present help in trou - ble.

Therefore will we nev-er fear, Therefore will we nev-er fear. God is our strength,

Therefore will we nev-er fear, Therefore will we nev-er fear, Therefore will we nev-er fear. God is our strength,

nev - - er fear, Therefore will we nev-er, nev - - er fear. God is our strength, God is our

Therefore will we nev-er fear, Therefore will we nev-er fear. God is our strength,

God is our strength, God is our strength and our ref - uge. God is our ref-uge and strength, our

God is our strength. God is our strength and our ref - uge. God is our ref-uge and strength, Therefore will we nev - er

strength, God is our strength, our strength and our ref - uge. God is our ref-uge and strength, Therefore will we nev - er

God is our strength, God is our strength and our ref - uge. God is our ref - uge and strength, Therefore will we nev - er

TRUST YE IN THE MIGHTY GOD. Concluded.

23

Slower.

strength, There-fore will we nev-er, there-fore will we nev-er fear, There-fore we'll nev-er fear..... A - - men.

nev-er fear. There-fore will we nev-er fear, There-fore we'll nev-er fear.... A - - men.

fear, we'll nev- - - - er fear, There-fore we'll nev-er fear..... A - - men.

strength,

strength,

God is our

strength,

BEAUTIFUL VISION. C. M.

THEODORE E. PERKINS.

Flowing manner.

1. There is a place of sa-cred rest, Far, far be-yond the skies, Where beau-ty smiles e-ter-nal-ly, And pleasure nev-er dies.

2. Be-yond the storm, be-yond the gloom, Breaks forth the light of morn, Bright beam-ing from my Fa-ther's house, To cheer the soul for-lorn.

3. The vis-ion of that heavenly home, Shall cheer the part-ing soul, And o'er it, mounting to the skies, The tide of rap-ture rolls.

our

we nev-er

we nev-er

we nev-er

1. Fair-y-like, fair-y-like, o-ver my spir-it Stealeth remembrance of hap-pi-er hours; Ten-der-ly, ten-der-ly,
Fair-y-like, fair-y-like,
2. Grace-ful-ly, grace-ful-ly, down in yon mead-ow, Bendeth the willowboughs o-ver each grave; Blight-ed and with-ered lie

e'en as the fragrance Of sweet-scented, fad-ed, au-tum-nal flowers; Beauti-ful, beau-ti-ful, all were my loved ones, Pur-er than
all the fair flow-ers; All that I most cherished, but could not save; Des-o-late, des-o-late now is the hearthstone, Drear are the

lil-ies my blossoms now sleep; Si-lent-ly, ai-lent-ly, like falling snowflakes, They left me in sor-row, a-lone to weep.
halls which re-ech-oed with glee; Wea-ri-ly, wea-ri-ly, pass-eth the lone hours Of waiting, be-lov-ed, to come to thee.

O'ER THE CALM AND SPARKLING WATERS.

25

From the Opera of the "Sicilian Vespers."

1. O'er the calm and spark-ling wa - ters, See, our state - ly bark is glid - ing, With I - ta - lia's dark-eyed daughters Holding
2. Oh thou queen of love and beau - ty, Long with joy our days be crowning, Let no grief on us be frowning, Let no

1. O'er the calm and spark-ling wa - ters, See, our state - ly bark is glid - ing, With I - ta - lia's dark-eyed daughters Holding
2. Oh thou queen of love and beau - ty, Long with joy our days be crowning, Let no grief on us be frowning, Let no


Oh,
rev - el on the wave, While with soft and mirthful voi - ces, Lutes and gay guitars are blend - ing, Every charm and pleasure
care our gladness blight, Thou fair queen of love and beau - ty, Long with joy our days be crown - ing, Let no grief on us be

Oh,
rev - el on the wave, While with soft and mirthful voi - ces, Lutes and gay guitars are blend - ing, Every charm and pleasure
care our gladness blight, Thou fair queen of love and beau - ty, Long with joy our days be crown - ing, Let no grief on us be



lend - ing, To the beau - ti - ful and brave, Ah!..... All is bright and fair a - bove us, Naught to
frown - ing, Let no care our glad-ness blight, Ah!..... All is bright, &c.

lend - ing, To the beau - ti - ful and brave, Ah!..... All is bright and fair a - bove us, Naught to
frown - ing, Let no care our glad-ness blight, Ah!..... All is bright, &c.



make us blest is want - ing, Well may such a scene en-charm-ing, Ev - ery youth-ful heart de-light. - light, Yes, all is
All is

make us blest is want - ing, Well may such a scene en-charm-ing, Ev - ery youth-ful heart de-light. - light, Yes, all is

O'ER THE CALM AND SPARKLING WATERS. Concluded.

27

bright and fair a-bove us, all is bright and fair a-bove us, Well may such a scene en-chant-ing ev-ery youthful heart de-
 bright.... all is fair..... All is bright.... all is fair..... Well may such..... en-chant-ing ev-ery youthful heart de-
 bright and fair a-bove us, all is bright and fair a-bove us, Well may such a scene en-chant-ing ev-ery youthful heart de-

light, Yes, ev-ery youth-ful heart de-light, Yes, ev-ery youth-ful heart de-light, de-light.....
 light, Every youth-ful heart de-light, Ev-ery youth-ful heart de-light, de-light.....
 light, Yes, ev-ery youth-ful heart de-light, Yes, ev-ery youth-ful heart de-light, de-light.....

1. Ver - dant fields, vio - lets blue, Cuck - oo call - ing, Black - birds song,
 2. Purl - ing streams, wav - ing trees, Sun - shine bright - ly, Cloth - ing all,

Ver - dant fields, vio - lets blue, cuck - oo call - ing, Black birds song
 Purl - ing streams, wav - ing trees, sun - shine brightly, Cloth - ing all,

sun - ny show - - ers.

Sun - ny show - - ers, ze - - phyr soft. When I hear such words of glad - ness, Chas - ing far all gloom and sad - ness,
 Love - ly spring - time, love - ly spring.

ze - - phyr soft. When I hear such words of glad - ness, Chas - ing far all gloom and sad - ness,
 love - ly spring.

cres. *dim.* *p* *rit.*

I must praise thee, love - ly spring, I must praise thee, love - ly spring. Love - ly spring, love - ly spring.

I must praise thee, love - ly spring, I must praise thee, love - ly spring. Love - ly spring, love - ly spring.

'TIS PLEASANT TO BE YOUNG.

WALLACE.

29

1. A boy a - mid the blossoms play'd, With ro - sy lip and gol - den curl; He lay beneath their fragrant shade, And

2. Youth fled a - way—the snows of age Were sprinkled on his locks of gold; And on his forehead's truthful page, The

listen'd to the streamlet's purl. And while he wove a gar - land fair, His child - ish ac - cents sweet - ly rung, Up -

tales of drea - ry years were told. That care - less scene re - turn'd a - gain, And 'mid his tears the Old man sung, As

• on the breeze that stir'd his hair, —'Tis pleasant, 'tis pleasant to be young, Ah! 'tis pleasant, 'tis pleasant to be young.

thought flash'd back o'er years of pain 'Tis pleasant, 'tis pleasant to be young, Ah! 'tis pleasant, 'tis pleasant to be young.

IF THOU, LORD, SHOULDST MARK.

THEODORE E. PERKINS.

Largo.

If thou, Lord, shouldst mark our in - i - qui-ties, If thou, Lord, shouldst mark our in - i - qui-ties, O Lord, who shall stand, O

p *mf* *cres.* *f*

If thou, Lord, shouldst mark our in - i - qui-ties, If thou, Lord, shouldst mark our in - i - qui-ties, O Lord, who shall stand, O

O Lord, who shall stand?

(1st time as Duet, Soprano and Alto. 2d time full Chorus)

Lord, who shall stand? Our help is in the Lord, for thee, O Lord, we wait; Our trust is in the Lord, who made heav'n and earth.

dim.

Lord, who shall stand? Our help is in the Lord, for thee, O Lord, we wait; Our trust is in the Lord, who made heav'n and earth.

IF THOU, LORD, SHOULDST MARK. Continued.

31

(May be sung as a Quartette.)

1. I will lift up mine eyes unto the hills from whence..... cometh my help. My help cometh from the Lord who made.....

2. He will not suffer thy foot to be moved, he that keepeth thee will not slumber. Behold, he that keepeth Israel shall neither.....

3. The Lord is thy keeper, the Lord is thy shade upon thy right hand. The sun shall not smite thee by day, nor the moon by night. The Lord shall preserve thy going out and thy coming in, from this time forth, and, and.

4. The Lord shall preserve thee from all evil, He shall pre-serve thy soul.

Allegro.

heav - en | and | earth. They that trust in the

slum - ber | nor | sleep. They that trust in the Lord shall be

moon for - | -ev - er | night. They that trust in the Lord shall be

even for - | -ev - er | night. more. They that trust in the Lord shall be

They that trust in the Lord shall be

IF THOU, LORD, SHOULDST MARK. Concluded.

1st time. 2d time. ritard.

Lord shall be as mount Zi - on, which can-not be mov - ed, mov-ed; which a - bid - eth for ev - er, which a - bid - eth for ev - er.

as mount Zi - on, which can-not be mov - ed.

as mount Zi - on, which can-not be mov - ed, mov-ed; which a - bid - eth for ev - er, which a - bid - eth for ev - er.

CONTRITE HEART. C. M.

THEODORE E. PERKINS.

Earnestly.

1. Oh, for that ten-der-ness of heart, Which bows be - fore the Lord; That owns how just and good thou art, And trembles at thy word.

2. Oh, for those humble, contrite tears, Which from re - pen-tance flow; That sense of guilt, which trembling fears The long-ex-pect-ed blow.

COME, DEAREST WITH ME.

33

FANNY J. CROSBY.
1ST TENOR OR ALTO.

FOR MALE VOICES.

HUBERT P. MAINE.

1. Come, come, dear-est with me, Stars in beau-ty are glow-ing; O'er the bil - low, light - ly, light - ly row - ing; Joy will call the
2D TENOR.

2. Soft winds whis-per of thee, Dear one, peaceful - ly sleep - ing; O'er thy pil - low, love a watch is keep - ing; Yet im - pa - tient
1ST BASS.

3. Night dews mur-mur thy name, Wake! the moments are fly - ing; From thy win - dow to my song re - ply - lug— Whis - per, dar - ling,
2D BASS.

si - lent ech-oes, From the cav-ern dark and deep; Come, love, come! and o'er the rip-pling tide, Night's fair queen our barque shall guide.

I would rouse thee; I would break thy tranquil rest; Come, love, come! and o'er the rip-pling tide, Night's fair queen our barque shall guide.

e'er so gent-ly, Bid my throbbing heart be still; Come, love, come! and o'er the rip-pling tide, Night's fair queen our barque shall guide.

1. My home, my ear - ly
 2. The or - ange trees put
 3. The flowers I trained with

The first system of the musical score for 'My Far-Off Home'. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a bass line of G2, B1, and D2, followed by a treble line of G4, B4, and A4. The system ends with a double bar line.

child - hood's home, Once more I come to thee,..... Thy vine - glad hills and laugh - ing streams, Are
 forth their leaves, In ver - nal beau - ty now,..... And birds their sweet - est car - ols wake, From
 gen - tle hand, Will die with - out my care,..... And, well I know, one trust - ing heart, Will

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note pattern in the treble clef and a simple bass line. The system ends with a double bar line.

MY FAR-OFF HOME. Continued.

35

ev - er dear to me: And yet from all thy treas - ured scenes, In pen - sive thought I
 eve - ry wav - ing bough: Oh, no; I can - not lin - ger here, Where once I loved to
 sad - ly miss me now: A - long those vales and sha - dy walks, I'd give the world to

Ritardando.

room, Whose sil - ver foun - tains spar - kle bright, A - round the far - off home.
 roam, — Then take me back, for mem - 'ry clings A - round thy far - off home.
 roam, — Then let me see, be - fore I die, My far - off, sun - ny home.

MY FAR-OFF HOME. Concluded.

CHORUS.

p TENOR. *Cres.* *ff* *pp*

My far - off home, my far - off home, My far - off home, my far - off

ALTO.

p SOPRANO. *Cres.* *f* *pp*

My home, my home,..... my far - off home,..... my far - off

BASS.

My far - off home, my far - off home, My far - off home, my far - off

Meno. *Ritard.*

home, Then take me back, for mem - 'ry clings.... A - round my home, my far - off, sun - ny home.

Meno. *Ritard.*

home, Then take me back, for mem - 'ry clings... A - round my home, my far - off, sun - ny home.

ALICE. 7s.

37

Slow, soft and gentle,—Legato.

WM. B. BRADBURY.

1. To thy pastures, fair and large, Heavenly Shepherd! lead thy charge; And my couch, with tenderest care, Midst the spring-ing grass pre-pare.

2. When I faint with summer's heat, Thou shalt guide my wea-ry feet To the streams, that, still and slow, Thro' the ver-dant meadows flow.

3. Safe the drear-y vale I tread, By the shades of death o'erspread; With thy rod and staff supplied, This my guard—and that my guide.

SYRIA. C. M.

DR. LOWELL MASON.

Andante,

1. O Thou, from whom all goodness flows! I lift my soul to thee; In all my sorrows, con-flicts, woes, Dear Lord! remember me, Dear Lord! remember me.

2. When worn with pain, disease, and grief, This fee-blo bod-y see; Grant patience, rest, and kind re-lief, Dear Lord! remember me, Dear Lord! remember me.

Allegretto scherzando.

1. Li - ly bells, li - ly bells, grace - ful - ly wa - ving, Rock'd by the light - est of zephyrs that blow, Li - ly bells, li - ly bells,

2. Li - ly bells, li - ly bells, years have de - part - ed, Since first I wander'd o'er meadow and lea; Li - ly bells, li - ly bells,

grace - ful - ly wa - ving, Down by the bank that the stream-let is la - ving, There they in bean - ty and

years have de - part - ed, Oth - ers now cull them, the young and light-heart - ed; Yet thy sweet mem' - ries still

pu - ri - ty grow; Oft in the sum - mer time there I would stray,

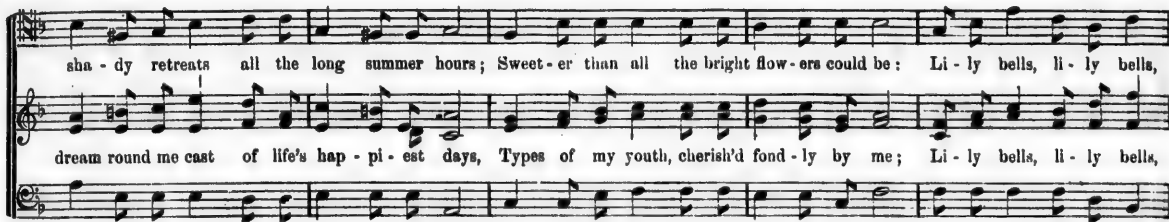
bring back to me, Mem' - ries of sun - ny noons, bril - liant and bright,

LILY BELLS. Concluded.

39



Sing - ing some old - en rhyme, hap - py and gay, Pull - ing the sweets like a bee 'mid the flow'rs, In those
Lips that sung pleasant tunes, themes of de - light, Bring - ing the past with its glo - ri - ous rays, Like



sha - dy retreats all the long summer hours; Sweet - er than all the bright flow - ers could be: Li - ly bells, li - ly bells,
dream round me cast of life's hap - pi - est days, Types of my youth, cherish'd fond - ly by me; Li - ly bells, li - ly bells,



seem'd they to me! Li - ly bells, li - ly bells, li - ly bells, li - ly bells, li - ly bells, li - ly bells, seem'd they to me!
still they shall be! Li - ly bells, li - ly bells, li - ly bells, li - ly bells, li - ly bells, li - ly bells, seem'd they to me!

I WILL LAY ME DOWN IN PEACE.

HENRY GADSDY.

Andante con moto.

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo marking is *Andante con moto.* The lyrics are: "I will lay me down in peace, I will lay me down in peace, I will lay me down in peace, I will lay me down in peace,.... I will lay me down in peace, and take my rest,.... will". The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

Second system of the musical score. It continues the four-staff format. The tempo marking *Andante con moto.* is repeated. The lyrics are: "lay me down in peace, and take my rest,.... for it is Thou, Lord, on - - ly, on - ly". The piano part continues with the same accompaniment style. A dynamic marking of *mf* (mezzo-forte) is present. The system concludes with a first ending bracket labeled "1st time." and a final dynamic marking of *mf* *Gl. coup. fin.* (Grand coupé fin).

I WILL LAY ME DOWN IN PEACE. Continued.

41

D. C. Dal Segno. 2d time.

Thou that mak-est me dwell in safe - ty, that mak-est me dwell in safe - ty. *mf* for it is Thou, Lord, on - ly,
 Thou that mak-est me dwell in safe - ty, that mak-est me dwell in safe - ty. *mf* for it is Thou, Lord, on - ly,
 Thou. 'tis on - - - ly Thou that mak-est me dwell in safe - ty. *mf* for it is Thou, Lord, on - ly,

on - ly Thou that mak-est me dwell in safe - ty, that mak-est me dwell in safe - ty, for it is Thou, Lord, on - ly, for
 on - ly Thou that mak-est me dwell in safe - ty, that mak-est me dwell in safe - - ty, *cres.* for it is Thou, Lord,
 on - ly Thou that mak - - est me dwell in safe - - ty, *cres.* for it is Thou

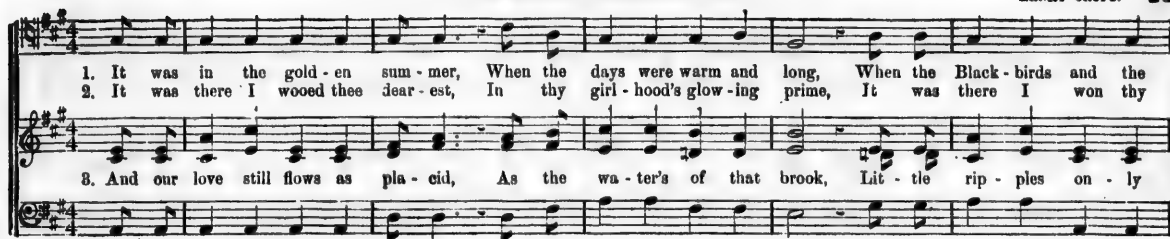
I WILL LAY ME DOWN IN PEACE. Concluded.

cresc. *eccl.* *do.* *f* *dim.* *p*
 on - ly, Thou on - ly, for it is Thou, Lord, on - ly, that mak - est me dwell,..... mak - est me dwell in
 it is Thou, Lord, on - ly, for it is Thou, Lord, on - ly, that mak - est me dwell in safe - ty, mak - est me dwell in
cresc. *eccl.* *do.* *f* *dim.* *p*
 on - ly, Thou on - ly, for it is Thou, Lord, on - ly, that mak - est me dwell,..... mak - est me dwell in
 on - ly, Thou on - ly, for it is Thou, Lord, on - ly, that mak - est me dwell in
cresc. *eccl.* *do.* *f* *dim.* *p*
 safe - - ty. I will lay..... me down..... in peace.
pp *pp* *pp* *dim.* *rall.*
 safe - - ty. I will lay..... me down..... in peace.
pp *pp* *pp* *dim.* *rall.*

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in 4/4 time and the key signature has one flat (B-flat). The score is divided into two systems. The first system contains the main body of the song, with lyrics for each part. The second system contains the concluding phrase, 'I will lay me down in peace,' also with lyrics for each part. The score includes various musical notations such as notes, rests, and dynamic markings (crescendo, decrescendo, fortissimo, piano, etc.). The lyrics are written below the corresponding musical staves.

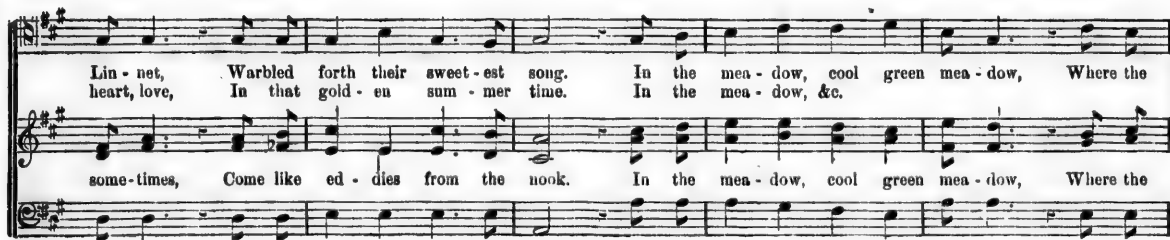
IN THE MEADOW.

HENRY CROFT. 43



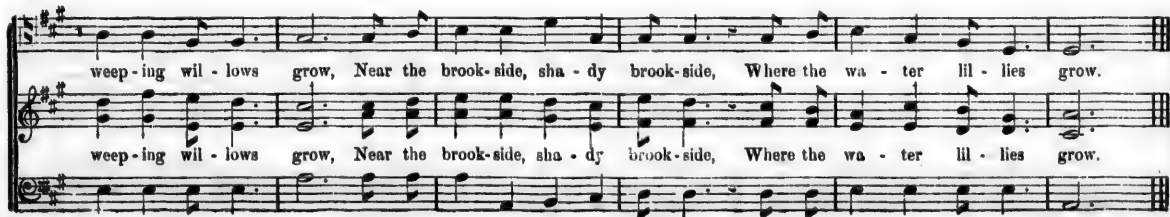
1. It was in the gold - en sum - mer, When the days were warm and long, When the Black - birds and the
 2. It was there I wooed thee dear - est, In thy girl - hood's glow - ing prime, It was there I won thy

3. And our love still flows as pla - cid, As the wa - ter's of that brook, Lit - tle rip - ples on - ly



Lin - net, Warbled forth their sweet - est song. In the mea - dow, cool green mea - dow, Where the
 heart, love, In that gold - en sum - mer time. In the mea - dow, &c.

some-times, Come like ed - dies from the nook. In the mea - dow, cool green mea - dow, Where the



weep - ing wil - lows grow, Near the brook - side, sha - dy brook - side, Where the wa - ter lil - lies grow.

weep - ing wil - lows grow, Near the brook - side, sha - dy brook - side, Where the wa - ter lil - lies grow.

O HOW LOVELY. Male Quartette.

C. M. VON WEBER.
For Four Voices, by SILCHER.

Andante.
dolce.

O..... how love - - - ly the face..... of the deep,..... When the winds..... and
bil - - - lows in calm - - - ness sleep,..... Day..... has de - cined,..... in si - - - lent
night,.... Stars..... are now shed - - ding their sil - - - - - vry light;

O HOW LOVELY. Concluded.

45

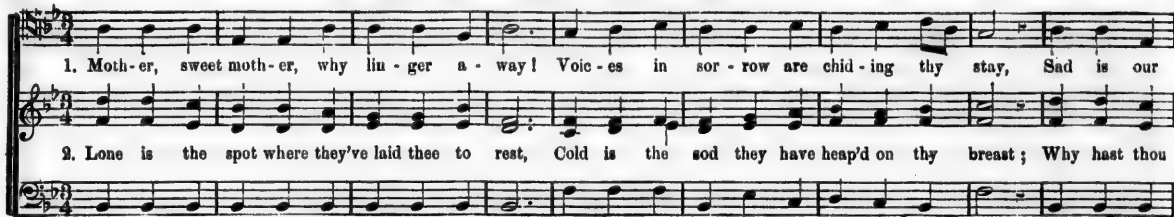
Bree - - - zes are sigh - - - ing o'er hill,..... and plain,.... Gran - - - deur and

Bree-zes are sigh - ing, Bree-zes are sigh - ing, sigh-ing o'er hill and plain,..... Grandeur and beau - ty,

beau - - - ty through na - - - ture now reign,.....

Grandeur and beau-ty through na - - - ture now reign,..... O..... how sweet..... and

pure..... this scene;..... Blest..... like the realm..... where God..... is seen.....



1. Moth-er, sweet moth-er, why lin-ger a-way! Voic-es in sor-row are chid-ing thy stay, Sad is our

2. Lone is the spot where they've laid thee to rest, Cold is the sod they have heap'd on thy breast; Why hast thou



dwelling, and cheerless our hearth, Fa-ded our earth-star and si-lent our mirth. Come to thy home 'neath the *mf*

left us heart-bro-ken to weep, Say, wilt thou nev-er a-wake from thy sleep? Was it thy hand, gen-tly



wide spreading pine,—Strangers have ta-ken the place that was thine: Love's tender accents no lon-ger we hear, Come to us

laid on our brow, Speak to us, mother, O speak to us now, Art thou in heaven, there, there would we be, When shall we

MOTHER, SWEET MOTHER. Concluded.

47

mother, thou on - ly art dear. Love's ten - der accents no lon - ger we hear, Come to us, mother, thou on - ly art dear.
 Love's ac - cents we hear,
 Art thou in heav'n,
 come, dearest mother, to thee! Art thou in heaven, there, there would we be, When shall we come, dearest moth - er, to thee!

THE SWEETEST OF FLOWERS.

J. E. THOMAS.

1. Give me the rose, 'tis the sweetest of flow'rs, For it blooms when all oth - ers are dead; As in spring's sun - ny
 2. Give me the rose, 'tis the sweetest of flow'rs, Tho' it fall and re - turn to the earth, Oh, its still liv - ing
 morn, so in win - ter's dark hours It lifts up its beau - ti - ful head.... The rain - drop may rest on its
 breath to the ze - phyr it pours, As it did on the day of its birth;— Even so may I die, thus

THE SWEETEST OF FLOWERS. Concluded.

fair bud a - while, Or the storm o'er its crest may rush by,..... Yet it recks not the blast, in
 low - ing be - hind A ne - ver de - cay - ing per - fume,.... Then my name shall still flour - ish like
 gloom it will smile, And the rage of the tem - pest de - fy!..... The rage of the tem - pest de - fy.
 mem' - ry en - shrin'd, Re - gard - less of death and the tomb..... Re - gard - less of death and the tomb.

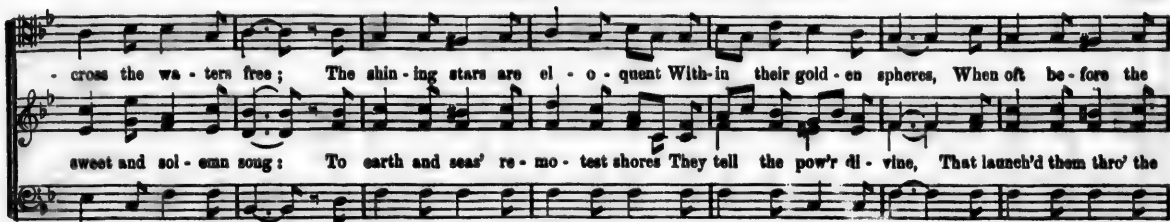
THE MIDNIGHT MOON.

STEPHEN GLOVER.

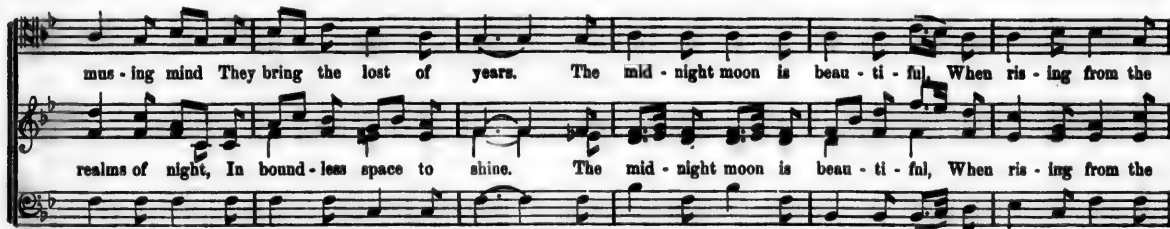
1. The mid - night moon is beau - ti - ful, When ris - ing from the sea, She guides the wand - 'ring mar - in - er A -
 2. There is no voice or language heard, Those ra - diant orbs a - mong; And yet they breathe at mid - night hour In

THE MIDNIGHT MOON. Concluded.

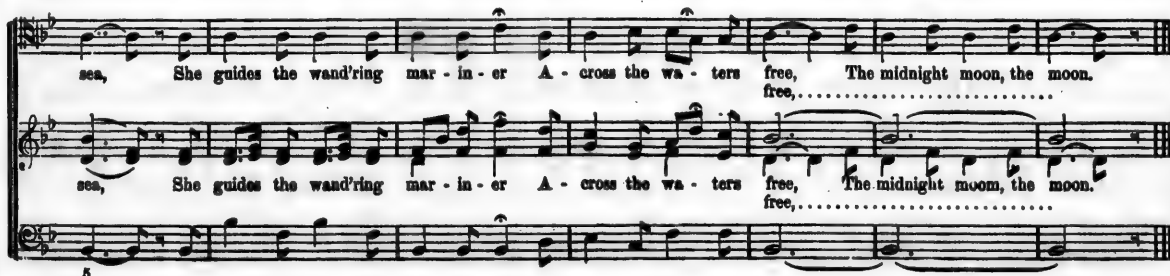
49



- cross the wa - ters free ; The shin - ing stars are el - o - quent With-in their gold - en spheres, When oft be - fore the
sweet and sol - emn song : To earth and seas' re - mo - test shores They tell the pow'r di - vine, That launch'd them thro' the



mus - ing mind They bring the lost of years. The mid - night moon is beau - ti - ful, When ris - ing from the
realms of night, In bound - less space to shine. The mid - night moon is beau - ti - ful, When ris - ing from the



sea, She guides the wand'ring mar - in - er A - cross the wa - ters free, The midnight moon, the moon.
sea, She guides the wand'ring mar - in - er A - cross the wa - ters free, The midnight moon, the moon.

1. A love - ly rose once graced a cot - tage scene, And all who saw it loved it ev - er

2. The rose for years had loved the sim - ple cot, Un - til the fool - ish thing had dreams of

more, The pride and joy of all the vil - lage green, The cher - ish'd wealth that bless'd the cot - ters

pride, Re - bel - ling then a - gainst its low - ly lot, It sigh'd to be some rich ex - ot - ic's

store. They priz'd it dear - ly from the hour 'twas born, And in it cen - ter'd all their world's de -

bride. This hope ful - fill'd the rose was tak'n a - way, From home and friends that once were held so

THE COTTAGE ROSE. Concluded.

51

They pray'd at eve and ear - ly dawn,
 - light, They pray'd to Heav'n at eve and ear - ly dawn, To shield their love - ly cot - tage rose from blight.
 dear, To bloom its hour of pride and then de - cay, Dy - ing ne - glec - ted ere the com - ing year,
 To bloom its hour and then de - cay,

DREAM NO LONGER, MAIDEN FAIR. Serenade.

I. B. WOODBURY.

1. Morning flow'rs with dew are shining, Beauty sparkles in the flood! Spi - cy groves with song are ringing, Love and joy are
 2. Blithe the lark of morn is soaring, Sweetly hums the nec - tar bee! And the ris - en sun is flaming, Brightly o'er the
 in the wood! Dream no long - er, maiden fair! Sun-beams kiss thy gold-en hair, Dream no long - er, dream no long - er maid-en fair.
 pur - ple sea! Dream no long - er, maiden fair! Sun-beams kiss thy gold-en hair, Dream no long - er, dream no long - er maid-en fair.

"BELOVED, IF OUR HEART CONDEMN US."

WM. B. BRADBURY.

Moderato e Piano.

Be - lov - ed, if our heart con-demn us, God is great-er than our heart, and know-eth all things. Be -

Be - lov - ed, if our heart con-demn us, God is great-er than our heart, and know-eth all things. Be -

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo and dynamics are marked 'Moderato e Piano'. The lyrics are written below the vocal staff. The first line of the system ends with a fermata over the final note.

- lov - ed, if our heart condemn us not, then have we con - fi-dence t'ward God, and what-so-e'er we ask, we re -

- lov - ed, if our heart condemn us not, then have we con - fi-dence t'ward God, and what-so-e'er we ask, we re -

The second system of the musical score continues the composition. It also consists of four staves (vocal and piano accompaniment). The key signature and time signature remain the same. The lyrics continue from the first system. The system concludes with a fermata over the final note of the vocal line.

"BELOVED, IF OUR HEART CONDEMN US." Concluded.

53

Be -
ceive of him, What - so - e - er we ask we re - ceive of him, Be - cause we keep his com - mand - ments, Be -

cause we keep his com - mand - ments, And do those things that are pleas - ing in his sight.

that are pleas - ing in his sight.

cause we keep his com - mand - ments, And do those things that are pleas - ing in his sight.

THE HOUR OF MEETING.

Arr'd from JOHN DANIEL.



1. When shall the hour of our meet - ing be? When night sets her seal up - on earth and sea! When

2. When shall the hour of our meet - ing be? When our path is from pry - ing watch - ers free! When



twilight's tear hath the rose - leaf wet, And the stars in their ra - diant course are met; When thro' the depth of the

alum - ber hath shrouded the jeal - ous eye, And no wan - der - ing step comes our pathway nigh? When the deep mal - ice of



clear blue sky, E - choes the night - in - gale's mel - o - dy. When night spreads her man - tle o'er earth and sea!

en - vy's tongue, Sleeps in the darkness of mid - night gloom! When night sets her seal up - on earth and sea!

THE HOUR OF MEETING. Concluded.

55

When

When

Oh then, oh then shall our meet - ing be,

Oh then shall the hour of our meet - ing be.

Oh then, oh then shall our meet - ing be,

Oh then shall the hour of our meet - ing be.

PLEASANT MEMORIES.

J. R. THOMAS.

of the

ice of

and sea!

and sea!

1. Plea - sant mem'-ries soft - ly steal - ing, Echo-ing thoughts of - for - mer years, Fa - ces of the past re -

2. Plea - sant mem'-ries, dear - est bless - ing, Heav'n hath giv'n to soothe the breast, — Life no great - er charm pos -

veal - ing, Bath'd in mem'-ries si - lent tears; Feel - ings bu - ried with the past, Come like some remember'd strain,

ses - ing, Lull - ing ach - ing hearts to rest; Hopes long fa - ded, past a - way, Bloom as in life's ear - ly spring,

Joys by sor-row long o'er-cast, Pleas-ant mem'ries wake a - gain, wake again, wake again, Pleasant
 Dreams of many a hap-py day, Pleas-ant mem'ries oft ye bring, oft ye bring, oft ye bring..... Pleasant
 mem'ries soft-ly steal-ing, Echoing tho'ts of for-mer years, Fa-ces of the past re-veal-ing, Bath'd in
 mem'ries soft-ly steal-ing, Echoing tho'ts of for-mer years, Fa-ces of the past re-veal-ing, Bath'd in
 mem'ry's si-lent tears; Pleasant mem'ries wake a - gain, wake a - gain, Pleasant mem'ries wake a - gain.
 mem'ry's si-lent tears; Pleasant mem'ries wake a - gain, wake a - gain, Pleasant mem'ries wake a - gain.

roll.

THE BRIDAL PARTY. For Male Voices.

J. S. SONNENTHAL 57

mf ALLEGRO.

1. To the church they go, Joy - ful - ly but slow; 'Tis the bri - dal par - ty: And the rose in

2. Cloud - less is the sky, Birds are soaring high! So with her young spir - it, Not a cloud in

3. When the choir has sung, And the or - gan rung, When the "Yes" is spo - ken, And she wears the

beau - ty, Springs on ei - ther side, Yes, yes, Ro - ses for the bride, Yes, yes, Ro - ses for the bride.

near it, Like the bird it soars, Yes, yes, Far its rap - ture pours, Yes, yes, Far its rap - ture pours.

tok - en, Then shall all eyes glance, Yes, yes, In the mer - ry dance, Yes, yes, In the mer - ry dance.

WE WAIT FOR THY LOVING KINDNESS.

Andante.

THEODORE E. PERKINS.

First system of the musical score, marked *Andante*. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "We wait for thy lov - ing kind-ness, O Lord, we wait for thee, we wait for thee, O Lord, in the midst, the midst of thy".

Second system of the musical score. It continues with the same four staves. The lyrics are: "tem-ple, we wait for thee, we wait for thee, O Lord, in the midst, the midst of thy tem-ple, Let the Mount Zi - on re -". The system includes dynamic markings: *p* (piano), *cres.* (crescendo), *dim.* (diminuendo), and *ff Unison. Allegro.* (fortissimo, unison, allegro). The tempo and mood change to *Allegro* at the end of the system.

WE WAIT FOR THY LOVING KINDNESS. Concluded.

59

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "re - joice, let the Mount Zi - on re - joice, let the Mount Zi - on re - joice, let the Mount Zi - on re - joice, let the Mount Zi - on re -". The second staff is a vocal line with lyrics: "re - joice,.....". The third staff is a vocal line with lyrics: "re - joice, let the Mount Zi - on re - joice, let the Mount Zi - on re - joice, let the Mount Zi - on re - joice, let the Mount Zi - on re -". The fourth staff is a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "re - joice, let the Mount Zi - on re - joice. Let the Mount Zi - on re - joice in the Lord, A - men, A - men, A - - men,". The second staff is a vocal line with lyrics: "re - joice, let the Mount Zi - on re - joice. Let the Mount Zi - on re - joice in the Lord, A - men, A - men, A - - men." The third staff is a vocal line with lyrics: "re - joice, let the Mount Zi - on re - joice. Let the Mount Zi - on re - joice in the Lord, A - men, A - men, A - - men." The fourth staff is a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The section is marked "Unison, f Staccato."

THE TATTLERS.

MODERATO.

Some folks, do whate'er you will, Will not let their tongues be still, Will not let their tongues be

f *mp* *staccato.* *p* *sostenuto.*

Some folks, do whate'er you will, Will not let their tongues be still, Will not let their tongues be

f

Do whate'er you will, Do whate'er you will, Will not let their tongues be

still, Click, click, click, click, clack, But they still keep on Ding, dong, dong, dong, both night and morning.

ff *staccato.* *p* *ff* *mf* *sostenuto.* *p*

still, Click, click, click, click, clack, But they still keep on Ding, dong, dong, dong, both night and morning.

still, Clack, clack, clack, clack, But they still keep on, Ding dong, ding dong, Ding, ding, both night and morning.

ARISE, O LORD. Continued.

73

Allegretto con Spirito.

made with hands; Heaven is my throne, and earth is my footstool. Thou that dwellest between the cher-u-bims, thou that dwellest between the
saith the Lord; or....., what is the place of my rest. Thou that dwellest between the cher-u-bims, thou that dwellest between the

SOLO. *Andante.*

cher-u-bims, shine forth, shine forth, shine forth, shine forth. I will not give sleep to mine eyes, nor slumber to mine
cher-u-bims, shine forth, shine forth, shine forth, shine forth.

eye-lids, un-till I find out a place for the Lord..... a hab-i-ta-tion for the Lord of Ja-cob.

ARISE, O LORD. Continued.

SOLO.

I will not give sleep to mine eyes, nor slumber to mine eye-lids,.... un - til I

CHORUS ACCOMP. Rather subdued.

I will not give sleep to mine eyes, to mine eyes, nor slumber to mine eye - lids,....

Allegro.

find out a place for the Lord, a hab - i - ta - tion for the Lord of Ja - cob.

Un - til I find for the Lord, a hab - i - ta - tion for the Lord of Ja - cob. Bless - ed are they that dwell

Bless - ed are they that dwell in thy house, that dwell in thy house.

in thy house, Bless - ed are they that dwell in thy house, that dwell in thy house.

ARISE, O LORD. Continued.

76

Bless - ed are they that dwell, that dwell in thy house, O Lord, For they will re-joice, they will re-joice in... thee....

Bless - ed are they that dwell, that dwell in thy house, O Lord, For they will re-joice, they will re-joice in... thee....

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment with treble and bass clefs respectively. The lyrics are written below the vocal staff.

to the Fa - ther, to the Son, ... and to the Ho - ly Ghost; Glo-ry be to the

Glo-ry be to the Fa - ther, Glo-ry be to the Son, and to the Ho - ly Ghost; Glo-ry be to the

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment with treble and bass clefs respectively. The lyrics are written below the vocal staff.

Fa - ther, Glo - ry be to the Son, and to the Ho - ly Ghost, As it was in the be - gin - ning, is

Fa - ther, Glo - ry be to the Son, and to the Ho - ly Ghost, As it was in the be - gin - ning, is

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment with treble and bass clefs respectively. The lyrics are written below the vocal staff.

ARISE, O LORD, Concluded.

now, and ev - er shall be, As it was in the be - gin - ning, As it was in the be - gin - ning, is now, and

now, and ev - er shall be, As it was in the be - gin - ning, As it was in the be - gin - ning, is now, and

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with the same key signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

ev - er shall be, world with - out end, world with - out end, world with - out end, A - men, A - men, A -

ev - er shall be, world with - out end, world with - out end, world with - out end, A - men, A - men, A - - men, A -

This system contains the next two staves of music. The musical notation continues with the same key signature and clefs. The lyrics repeat the phrase 'ev - er shall be, world with - out end' three times, followed by 'A - men, A - men, A -'.

men, A - - men; world with - out end, world with - out end, world with - out end, A - men, A - men.

men, A - - men; world with - out end, world with - out end, world with - out end, A - men, A - men.

This system contains the final two staves of music on this page. The musical notation concludes with the same key signature and clefs. The lyrics repeat the phrase 'men, A - - men; world with - out end' three times, followed by 'A - men, A - men.'

FAREWELL, FAREWELL.

Dr. LOWELL MASON 77

Cres.

1. Fare - well, fare - well, for now the greet - ing, Of eve - ning bids us part; But love, which gave us meet - - ing, Shall

2. Fare - well, fare - well, Oh, joy - ful mea - sures, Oh, house, where bliss - es reign— In new and sweet - er plea - - sures, Ah,

f *Cres.*

lin - ger in the heart, But love, which gave us meet - - ing, Shall lin - ger in the heart,

soon we meet a - gain, In new and sweet - er plea - - sures, Ah, soon we meet a - gain,

rit. *f* *p* *dim.*

Shall lin - - ger in the heart, We meet a - gain, We meet a - gain.

Ah, soon we meet a - gain, We meet a - gain, We meet a - gain.

WHEN O'ER THE DISTANT EASTERN HILLS.

W. V. WALLACE.

When o'er the dis - tant East - ern hills, The rays of morn ap - pear And swift the ris - ing

glo - ry fills Earth's vast, yet narrow'd sphere; We thank Thee for the light of day, And for earth's va - ried

store; We thank thee, Lord, in ev - 'ry way, And still thy name a - dore! And still thy name a - dore!

dolce. *p* *molto rall.* *f* *p* *molto rall.*

WHEN O'ER THE DISTANT EASTERN HILLS. Concluded.

79

QUARTETTE.



When in the west the light fades out, And darkness rests on all; When si-lence cir-cles all a-bout, And
When in the west the light fades out, And darkness rests on all; When si-lence cir-cles all a-bout, And



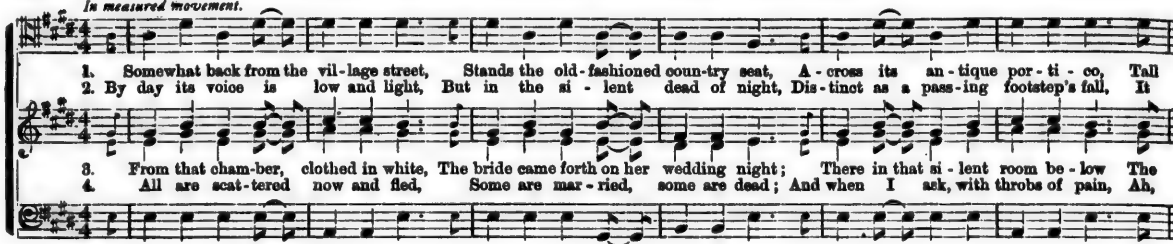
dews from heav-en fall: We thank Thee for the calm of night, For now our la-bor's o'er, We
dews from heav-en fall: We thank Thee for the calm of night, For now our la-bor's o'er. We



come once more in-to Thy sight, A-gain Thy name a-dore, A-gain Thy name a-dore.
come once more in-to Thy sight, A-gain Thy name a-dore, A-gain Thy name a-dore.

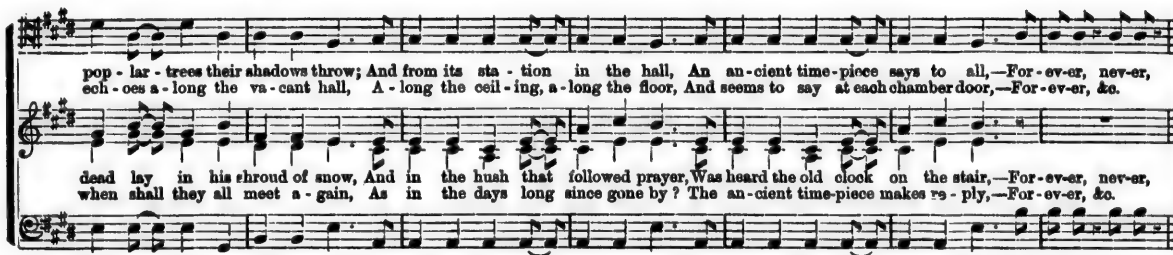
THE OLD CLOCK ON THE STAIRS.

T. F. SEWARD.



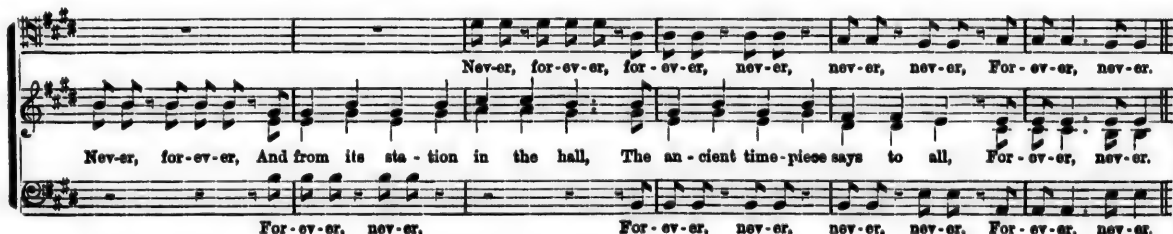
1. Somewhat back from the vil-lage street, Stands the old-fashioned coun-try seat, A - cross its an - tique por - ti - co, Tall
2. By day its voice is low and light, But in the si - lent dead of night, Dis - tinct as a pass - ing footstep's fall, It

3. From that cham-ber, clothed in white, The bride came forth on her wedding night; There in that si - lent room be - low The
4. All are scat-tered now and fled, Some are mar - ried, some are dead; And when I ask, with throbs of pain, Ah,



pop - lar - trees their shadows throw; And from its sta - tion in the hall, An an - cient time - piece says to all, - For - ev - er, nev - er,
ech - oes a - long the va - cant hall, A - long the ceil - ing, a - long the floor, And seems to say at each cham - ber door, - For - ev - er, &c.

dead lay in his thrond of snow, And in the hush that followed prayer, Was heard the old clock on the stair, - For - ev - er, nev - er,
when shall they all meet a - gain, As in the days long since gone by? The an - cient time - piece makes re - ply, - For - ev - er, &c.



Nev - er, for - ev - er, for - ev - er, nev - er, nev - er, nev - er, For - ev - er, nev - er.

Nev - er, for - ev - er, And from its sta - tion in the hall, The an - cient time - piece says to all, For - ev - er, nev - er.

For - ev - er, nev - er, For - ev - er, nev - er, nev - er, nev - er, For - ev - er, nev - er.

SWEET SPIRIT, HEAR MY PRAYER.

W. V. WALLACE 81

Largamente.

1. Oh! Thou, to whom this heart ne'er yet Turn'd in an - guish or re - gret, The past forgive, the fu - ture
2. Oh! Thou, to whom my tho'ts are known, Calm, oh! calm these trem - bling fears; Ah! turn a - way the world's cold

pp

dolente.

spare; Sweet Spir - it, hear my pray'r! Oh! leave me not a lone in
&c. And dry my fall - ing tears! Oh! leave &c.

dolcis.

ritard.

grief, Send this blight - ed heart re - lief! Send this blight - ed heart re - lief!.....

SWEET SPIRIT, HEAR MY PRAYER. Concluded.

Make thou my life thy fu - ture care, Sweet Spi - rit, hear my pray'r! Ah! make.... my life thy

Make thou my life thy fu - ture care, Sweet Spi - rit, hear my pray'r! Ah! make.... my life thy

fu - ture care, Sweet Spi - rit, hear my pray'r! Hear, oh! hear my pray'r! Hear..... my pray'r!

fu - ture care, Sweet Spi - rit, hear my pray'r! Hear, oh! hear my pray'r! Hear..... my pray'r!

rall. ad lib.

J. E. CARPENTER.

ANGELS LISTEN WHEN SHE SPEAKS.

J. L. HINE.

1. Low her voice is soft and kind, Sor - row ne'er ap - peals in vain; She can soothe the troubled mind, Bid des - pair to

2. From her lips but words of truth, Fall like man - na from a - bove, All the in - no - cence of youth, All the strength of

ANGELS LISTEN WHEN SHE SPEAKS. Concluded.

83

hope a - gain; She is good, and kind, and true, Her, the weeping mourner seeks, Ho - ly words her lips be - dew:
 per - fect love; Ne'er a thought un - kind, un - just, Brings the rose-tint to her cheeks, Still she bids us hope and trust:

An - gels lis - ten when she speaks! An - gels lis - ten when she speaks! An - gels lis - ten when she speaks! An - gels lis - ten when she speaks!
 An - gels lis - ten when she speaks! An - gels lis - ten, An - gels lis - ten when she speaks!

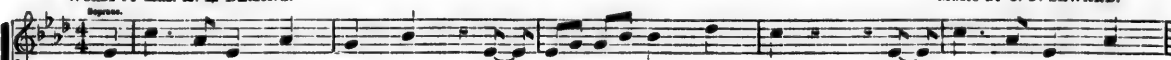
when she speaks! An - gels lis - ten when she speaks! Lis - ten when she speaks! Lis - ten when she speaks!
 speaks!..... An - gels lis - ten when she speaks! An - gels lis - ten when she speaks!
 when she speaks! An - gels lis - ten, lis - ten when she speaks!
 speaks!..... An - gels lis - ten, lis - ten when she speaks!

"I'M WAITING, LOVE." Quartette or Chorus.

Words by MRS. H. L. DEMING.

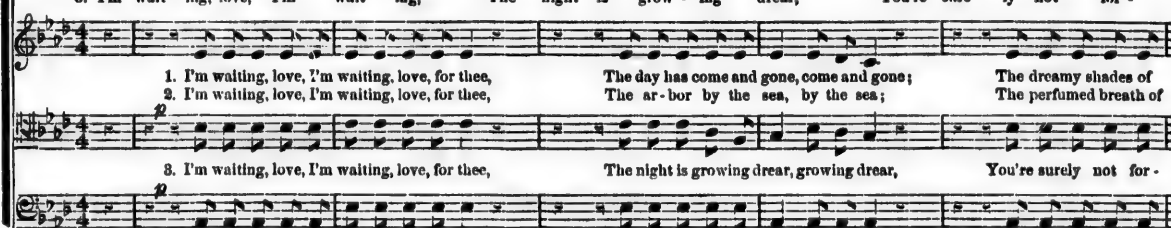
Music by T. F. SEWARD.

Regress.



1. I'm wait - ing, love, I'm wait - ing, The day has come and gone, And the dream - y shades of
 2. I'm wait - ing, love, I'm wait - ing, In the ar - bor by the sea, And the per - fumed breath of
 3. I'm wait - ing, love, I'm wait - ing, The night is grow - ing drear, You're sure - ly not for -

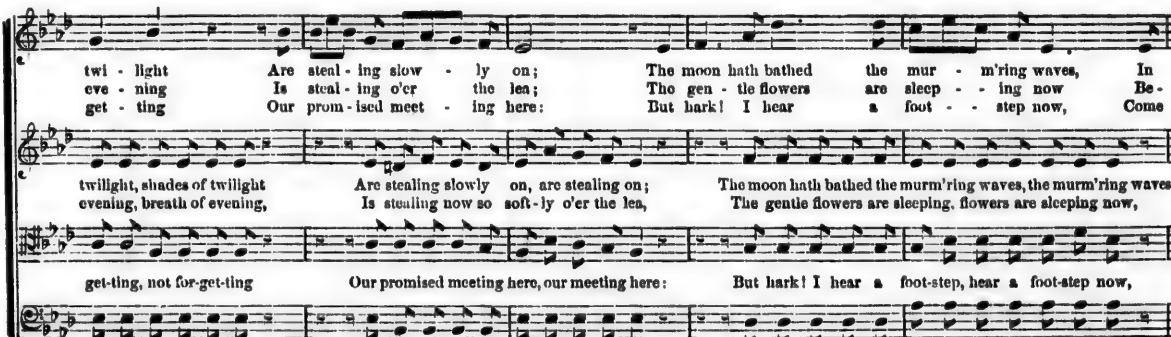
1. I'm waiting, love, I'm waiting, love, for thee, The day has come and gone, come and gone; The dreamy shades of
 2. I'm waiting, love, I'm waiting, love, for thee, The ar - bor by the sea, by the sea; The perfumed breath of
 3. I'm waiting, love, I'm waiting, love, for thee, The night is growing drear, growing drear, You're surely not for -



twi - light Are steal - ing slow - ly on; The moon hath bathed the mur - m'ring waves, In
 eve - ning Is steal - ing o'er the sea; The gen - tle flowers are sleep - ing now Be -
 get - ting Our prom - ised meet - ing here; But hark! I hear a foot - step now, Come

twilight, shades of twilight Are stealing slowly on, are stealing on; The moon hath bathed the murm'ring waves, the murm'ring waves,
 evening, breath of evening, Is stealing now so soft - ly o'er the sea, The gentle flowers are sleeping, flowers are sleeping now,

get-ting, not for-get-ting Our promised meeting here, our meeting here: But hark! I hear a foot-step, hear a foot-step now,



But the friends you live among, Tire not ev-er with your tongue, Tire not ev - - er with your

f *mp* *Staccato.* *p* *Sostenuto.*

But the friends you live among, Tire not ev-er with your tongue, Tire not ev - - er with your

f

friends you live among, friends you live among, Tire not ev - er with your

tongue, Click, click, click, click, clack, Soon they wish you gone, Ding, dong, dong, dong, Then take this warning.

ff *Staccato.* *p* *ff* *mp* *Sostenuto.* *p* **FINE.**

tongue, Click, click, click, click, clack, Soon they with you gone, Ding, dong, dong, dong, Then take this warning.

ff *Staccato.* *p* *ff* *mp* *Sostenuto.* *p* **FINE.**

tongue, Click, click, clack, clack, Soon they'll wish you gone, Ding dong, ding dong, Ding, ding. Then take this warning.

When ad - vice you give or take, Think be - fore you si - lence break, Think, think,

pp Once, twice,

When ad - vice you give or take, Think be - fore you si - lence break, Once, twice,

This system contains two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words underlined. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign.

think, and then you'll speak, twice, thrice, is all the bet - ter. Ah....

f and then you'll speak, Think... think... *p* is all the bet - ter. Ah....

twice, thrice, For thrice is all the bet - ter.

This system contains two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words underlined. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign. The system is marked with 'D. C.' at the end of each staff.

TRANQUIL AND PEACEFUL. Male Chorus.

63

FIRST TENOR.

1. Tran - quil and peace - ful is the path to heav - en, Where now so ma - ny fresh from earth's ripe

SECOND TENOR.

2. There life is bliss - ful! Shall the spir - it trem - ble? Bright heavenly an - gels wait to leave us

FIRST BASS.

3. There our lost rose - buds in our hands shall o - pen; Love, pure and ho - ly in our bo - soms

SECOND BASS.

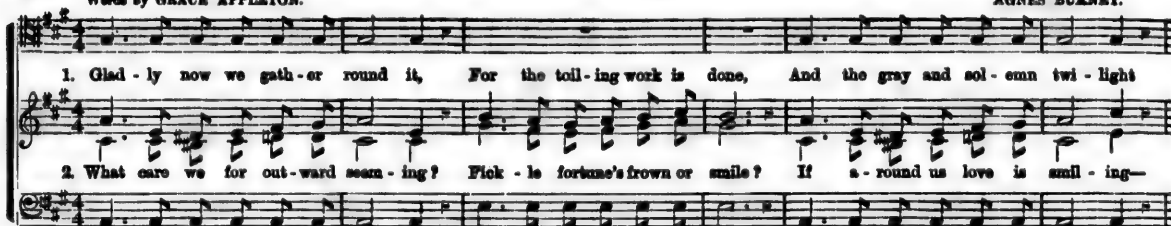
vin - tage, So ma - ny hap - py, high and bless - ed spir - its Wait to re - ceive us.

yon - der; There dwell the spir - its, pu - ri - fied by suf - fering, Bless - ing and bless - ed.

glow - ing, Flows from the Fa - ther, source of ev - ery bless - ing, Liv - ing and lov - ing.

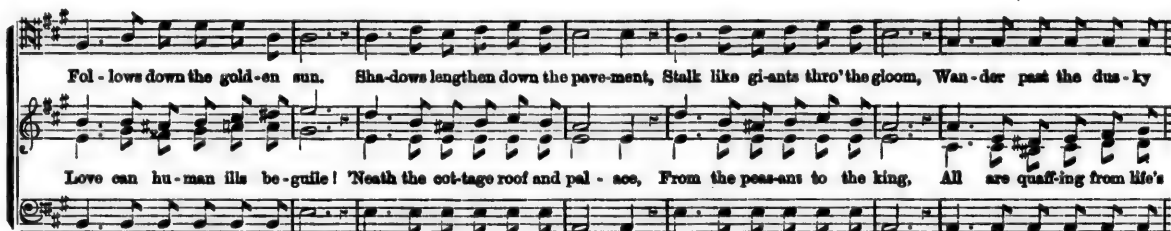
Words by GRACE APPLETON.

AGNES BURNET.



1. Glad - ly now we gath - er round it, For the toll - ing work is done, And the gray and sol - emn twi - light

2. What care we for out - ward seem - ing? Fick - le fortune's frown or smile? If a - round us love is smil - ing—



Fol - lows down the gold - en sun. Sha - dows lengthen down the pave - ment, Stalk like gi - ants thro' the gloom, Wan - der past the dus - ky

Love can hu - man ills be - guile! 'Neath the cot - tage roof and pal - ace, From the peas - ant to the king, All are quail - ing from life's



case - ment, Creep a - round the fire - lit room. Draw the cur - tain, close the shut - ters, Place the slip - pers by the

cha - mee, Bub - bles that en - chantment brings. Grates are glow - ing, Mu - sic flow - ing, From the lips we love the

THE EVENING HEARTHSTONE Concluded.

55

fire, Though the rude wind wild-ly mut-ters, What care we for wild wind's ire? When we to this dear home re-tire.
 best, Oh! the joy-ful bliss of knowing, There are hearts wher-on to rest, Dear hearts whose love shall make us blest.
 Oh! what care we for wild wind's ire?
 Oh! there are hearts wher-on to rest.

SMILING MAY.

LUDWIG ERK.

mf Vivace.
 1. Smil-ing May, Comes in play, Mak-ing all things fresh and gay; "From the hall, Come ye all," Thus the flow-ers call:
 2. As we stry, Breez-es play, Thro' the wood-land's rich ar-ray, All is bright, To the sight, Af-ter win-ter's night.
 Fra-grant is the flow'-ry vale, Spar-kles now the dew-bright dale, Mu-sic floats, In soft notes, From sweet warbler's throats.
 Sha-dows now, in guid-ing glance, On the sil-ver foun-tain dance, In-sects bright, Sail in light, Charming to the sight.

ARISE, SHINE, FOR THY LIGHT IS COME.

DR. GEO. J. ELVET.

f *p* *cres.*

A - rise, a - rise, shine... for thy light is come, shine, for thy light is come, and the glo - ry of the Lord is ris -

f *p* *cres.*

A - rise, a - rise, shine, for thy light is come, shine... for thy light is come, and the glo - ry of the Lord is

f *p* *cres.*

- - en up - on thee, is ris - en, is ris - en, up - on... thee. For be - hold, darkness shall cov - er the earth, and gross darkness,

f *p*

ris - en up - on thee, is ris - en up - on... thee, For be - hold, darkness shall cov - er the earth, and gross darkness,

ARISE, SHINE, FOR THY LIGHT IS COME. Continued.

67

and gross darkness, gross dark - ness the peo-ple, gross dark - ness the peo-ple; But the Lord shall a - rise, the Lord shall a - rise, the

and gross darkness, gross dark - ness the peo-ple, gross dark - ness the peo-ple; But the Lord shall a - rise, the Lord shall a - rise, the

Lord shall a - rise up - on. thee, and his glo - ry shall be seen, his glo - ry shall be seen, shall..... be..... seen up -

Lord shall a - rise up - on..... thee, and his glo - ry shall be seen, his glo - ry shall be seen, his glo - ry shall..... be seen up -

ARISE, SHINE, FOR THY LIGHT IS COME. Concluded.

on ... thee, And the Gentiles shall come, shall come to thy light, and kings..... to the brightness.. of thy ris-ing, kings.. to the brightness, the
 on ... thee, And the Gentiles shall come, shall come to thy light, and kings..... to the bright ness.... of thy ris-ing, and kings.... to the brightness, the

on ... thee, And the Gentiles shall come, shall come to thy light, and kings..... to the brightness.. of thy ris-ing, kings.. to the brightness,

the brightness... of thy ris-ing, A-rise, a-rise, shine, for thy light is come, shine, for thy light is come, thy light.. is come.
 bright ness.... of thy ris-ing.

the brightness of thy ris-ing, A-rise, a-rise, shine, for thy light is come, shine, for thy light is come, thy light.. is come.

SIGHING FOR THEE.

FANNY J. CROSBY.

THEODOR E. PERKINS.

69

Cantabile.

1. Sigh-ing for thee,.... I am sigh-ing for thee,.... Light of my soul in beau - ty shin - ing; Ev - ery fond
 2. Sigh-ing for thee,.... when the queen of the night,.... O - ver the world, her bright watch keep - ing, Lalls me to
 3. O - ver the deep,.... like a bird to its nest,.... O - ver the deep, while stars are gleam - ing; Back to my

Con molto sentimento.

hope..... like the i - vy is twin - ing, Round the heart. that is dear-est to me:..... Sad was our
 rest,.... till, in dreams I am weep - ing, While thy form..... like a vis-ion I see:..... Close - ly I
 home..... where the love-light is beam - ing, Glad - ly now,..... I am fly-ing a - way:..... Soon in thy

SIGHING FOR THEE. Continued.

part - ing, lone - ly I left thee, Oft I think..... of the prom - ise we gave;... When in the
fold thee, joy in my bo - som Throbs a - new, as I call thee my own;... Sor - row and
beau - ty I shall be - hold thee, Soon with joy..... wilt thou wel - come me home;... Then will I

The first system of the musical score for 'SIGHING FOR THEE. Continued.' It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

Ritardando.

twi - light, pen - sive - ly ten - - der, All was still..... but the voice of the wave.....
part - ing, fade in - to pleas - ure, Yet I wake,.... and the vis - ion has flown.....
ev - er lu - ger be - side thee, Nev - er more.... on the o - cean to roam.....

The second system of the musical score, marked 'Ritardando.' It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

SIGHING FOR THEE. Concluded.

71

CHORUS.

Tempo primo.

Sigh-ing for thee,..... I am sigh-ing for thee,..... Light of my soul in beau-ty shin - - ing: Ev-ery fond
Sighing for thee, for thee I am sigh-ing, Light of my soul in beau-ty now shin-ing;
Sighing for thee, for thee I am sigh-ing, Light of my soul in beau-ty now shin-ing;

Rallentando.

hope,..... like the i - vy is twin - - ing, Round the heart, that is dear-est to me.....
Ev - every fond hope like i - vy is twin - ing, Twin-ing a-round the heart, dear-est, to me. *Rit.*
Ev - every fond hope like i - vy is twin - ing, Twin-ing a - round the heart, dear-est, to me.

ARISE, O LORD. Anthem for Dedication.

THEODORE E. PERKINS.

A - rise, O ... Lord,..... A - rise, in - to thy rest,.....

A - rise, O ... Lord,..... A - rise, in - to thy rest,.....

A - rise, O ... Lord,..... A - rise, O ... Lord,

Thou and the ark of thy strength,..... in - to thy rest, Thou and the ark The ark of thy strength, the

A - rise, O Lord, in - to thy rest, The ark of thy strength, the

CHANT for QUARTETTE. Do not hurry.

ark of thy strength, Thou and the ark, Thou and the ark.... of thy strength. 1. Behold! the most High dwelleth not in temples!

ark of thy strength, Thou and the ark, Thou and the ark.... of thy strength. 2. What house will ye build for me,.....

"I'M WAITING, LOVE." Concluded.

85

floods of gold - en light; And I'm waiting, waiting, waiting, love, For you said you'd come to -
 neath the moon's pale light; And I'm waiting, waiting, waiting, love, For you said you'd come to -
 trip - ping through the light; And I'm waiting, waiting, waiting, love, Oh, I knew you'd come to -

In floods of golden light, golden light; waiting, waiting, waiting, love, For you said you'd come, you said you'd come to -
 Beneath the moon's pale light, moon's pale light; waiting, waiting, waiting, love, For you said you'd come, you said you'd come to -

Come tripping thro' the light, thro' the light; waiting, waiting, waiting, love, Oh, I knew you'd come, I knew you'd come to -

night, And I'm waiting, waiting, wait - ing, love, For you said you'd come to - night.
 night, And I'm waiting, waiting, wait - ing, love, For you said you'd come to - night.
 night, And I'm waiting, waiting, wait - ing, love, Oh, I knew you'd come to - night.

night, come to-night, Waiting, waiting, waiting, waiting, waiting, love, For you said you'd come, you said you'd come to-night, come to-night.
 night, come to-night, Waiting, waiting, waiting, waiting, waiting, love, For you said you'd come, you said you'd come to-night, come to-night.

night, come to-night, Waiting, waiting, waiting, waiting, waiting, love, Oh, I knew you'd come, I knew you'd come to-night, come to-night.

Allegro e sempre staccato.

1. Ring-ing cheer-i-ly, Jing-ling mer-ri-ly, Tra la la la la la la la la la, Bound-ing o'er the snow, Sing-ing as we go,
2. O-ver snow-y hill, Dash-ing where we will, Tra la la la la la la la la la, Moon-beams flash-ing light, Stars shine sil-ver bright,

Tra la la la la la la la la la. Vol-ces sounding clear, Tra la la la la, Ech-o far and near, Tra la la la la la,
Tra la la la la la la la la la. Win-ter's face so fair, Tra la la la la, Beau-ty ev-ery-where, Tra la la la la la,

Ring-ing cheer-i-ly, Jing-ling mer-ri-ly, Tra la la la la la la la la la. Jing, jing, jing-a-ling, jing, jing, jing-a-ling,
Sil-ver bells with tongues so sweet,
Ring-ing cheer-i-ly, Jing-ling mer-ri-ly, Tra la la la la la la la la la. Jing, jing, jing-a-ling, jing, jing, jing-a-ling,
Sil-ver bells,

jing, jing, jing - a - ling, jing, jing, jing - a - ling, jing - a - ling - a - ling - a - ling - a - ling, jing, jing
 Keep - ing time with prancing feet, O - ver hill and dale and plain, We speed, a joy - ous train.

jing, jing, jing - a - ling, jing, jing, jing - a - ling, jing - a - ling - a - ling - a - ling - a - ling, jing, jing, jing - a - ling - a - ling, jing, jing.

Sil - ver bella.

[illegible]

The image shows a musical score for the song "The Snow-Train". It consists of three staves. The top staff is for the vocal part, written in treble clef with a key signature of one flat (B-flat). The lyrics are: "Jing, jing, jing - a - ling - a - ling, jing, jing, Tra la la. Hur-ry, hur-ry, hur-ry, hur-ry o'er the snow, Swift-er". The middle staff is for the piano accompaniment, written in treble clef. The bottom staff is also for the piano accompaniment, written in bass clef. The lyrics for the bottom staff are: "jing, jing, jing - a - ling - a - ling, jing, jing, Tra la la. Hur-ry, hur-ry, hur-ry, hur-ry o'er the snow, jing - a - ling, Swift-er". The music features a lively, rhythmic melody with many eighth and sixteenth notes, and a piano accompaniment with a steady eighth-note pattern.

THE SLEIGHING PARTY. Concluded.

swift - er, swift - er, swift - er let us go, Hur - ry, hur - ry, hur - ry, hur - ry o'er the snow, Swift - er,
 swift - er, swift - er, swift - er let us go, Jing - a - ling, Hur - ry, hur - ry, hur - ry, hur - ry o'er the snow, Jing - a - ling, Swift - er,

swift - er, swift - er, swift - er let us go o'er the snow, let us go o'er the snow, ev - er Ring - ing cheer - i - ly, Jing - ling mer - ri - ly,
 swift - er, swift - er, swift - er let us go o'er the snow, let us go o'er the snow, ev - er Ring - ing cheer - i - ly, Jing - ling mer - ri - ly,

Tra la la la la la la la la la, Bound - ing o'er the snow, Sing - ing as we go, Tra la la la la la la la la la.
 Tra la la la la la la la la la, Bound - ing o'er the snow, Sing - ing as we go, Tra la la la la la la la la la.

SARA-NEIGHED.

89

The Air that should have been sung in the celebrated Balcony Scene, of the Opera of Romeo and Juliet.

Music by G'WHOKMOWA.

1ST TENOR AND 2D TENOR.

1ST BASS AND 2D BASS.

- | | |
|---|---|
| 1. O come to the win-dow, my love,..... | And list to the strains that I sing, (<i>ting ding</i>) While the half moon is swinging a - |
| 2. Thy hair is like skeins of black silk,.... | And thine eyes like the pure-driv-en tar, (<i>ha ha!</i>) Thy.. teeth are as white as new |
| 3. O come to the win-dow, my dear,..... | And list to the soft warbling owl, (<i>my dear</i>) And the voice of the bull-frog so |

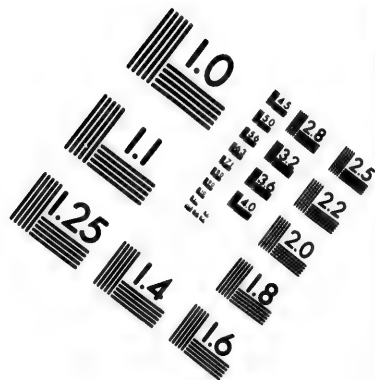
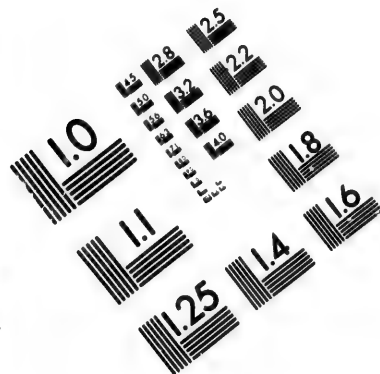
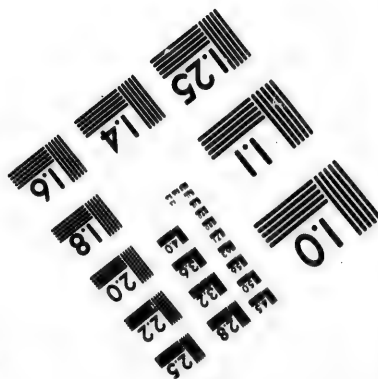
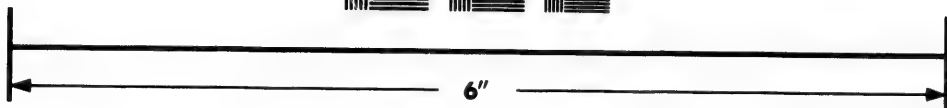
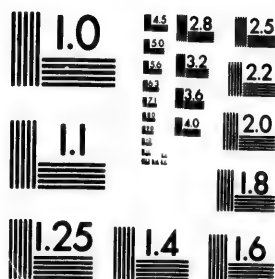


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10

SARA-NEIGHED. Continued.

bove..... Like a chop-ping knife hung to a string (*a string*), Ah, sweet is the beau-ti-ful night (*you're right*), With
 milk..... And thy breath like the fra-grant el-gar (*el-gar*); Oh! pit-y me shiv-er-ing a-lone (*a-lone*), For
 clear..... And the far a-way dog's dis-tant howl (*howl*); She comes not, I'm get-ting a cold (*an ease*), And I

ad lib.
 thee it were beau-ty com-plete (*complete*), Too cold for mosquitoes to bite (*to bite*), 'Twere hard such an ev'-ning to beat (*to beat*).
 love of thee, dew-y and damp, (*and damp*). A horse-ness is spoiling my tone (*my tone*), My el-bows they stiff-en and cramp (*and cramp*).
 just heard her bedroom door slam'd (*yes slam'd*), It looks much as if I were sold (*were sold*), And if so, why she may be BLAMED (*heblam'd*).

SARA-NEIGHED. Concluded.

91

1st TENOR. *Faster.* *pp* ***f*** ***f***

Then come to the win-dow, my love, And list to the strain that I sing, hoop! O come to the win-dow, my

2D TENOR.

Hoop-de-doo den-doo, love, fol,

1st BASS. *pp* ***f***

Then come to the win-dow, my love, And list to the strain that I sing, hoop! Hoop-de - doo-den - doo, love, fol,

2D BASS. *f*

my hoop - de-doo-den-doo, love, hoop-de-doo-den-doo!

pp ***f***

love..... And list to the strain that I sing—Ting-er-a - ling.

lol, *p* lol, *f* *pp* *f*

lol, *p* lol, And list to the strain that I sing—Ting-er-a - ling.

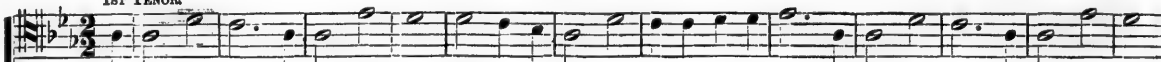
THE STARS SHINE BRIGHT.

FANNY J. CROSBY.

(FOR MALE VOICES.)

THEODORE E. PERKINS.

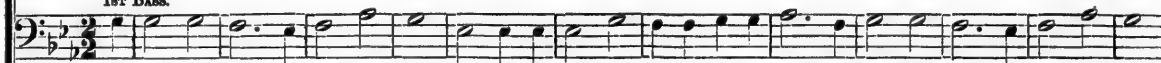
1st TENOR.



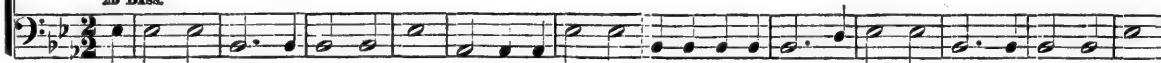
1. The stars shine bright with sil - ver light, O - ver the deep, the crys - tal, crys - tal deep; Like an - gel eyes from yon - der skies,
2d TENOR.



1st BASS.



2. The blash - ing ray of open - ing day, Joy - ful is hailed by eve - ry wak - ing flow'r; But stars that gleam with mild - er beam,
2d BASS.

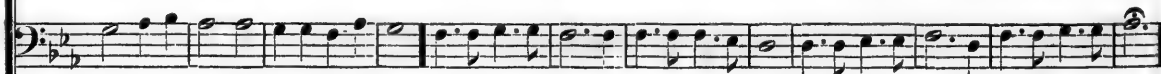
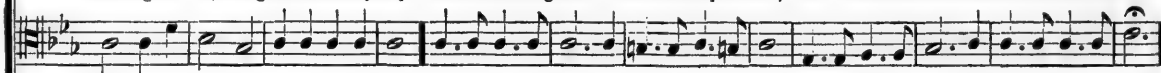


FINE

D. C. 1st verse.



Smil - ing for all, their gentle watch they keep. Waves are dreaming now On ocean's tranquil breast; O'er the mountain's brow The winds are hushed to rest.



Steal o'er the heart with ma - gic, ma - gic power. Now the air - ry strain Of mu - sic soft and clear, Brings to us a - gain The friends we love so dear.



GOOD NIGHT. Serenade.

T. F. SEWARD. 93

Grave.

1. Good night, good night! the world is still; The stars their watch are keep-ing, The hum of day has died a-way, And all the flow'rs are

2. Good night, good night! sweet dreams be thine, And may the an-gels, bend-ing From heav'n a-love, be-hold in love, Thy sleep pro-tec-tion

sleep-ing. Good night, good night, the mountain stream Is sing-ing 'midst the clo-ver, The fal-ries quaff from li-ly cups, With nec-tar run-ning

lend-ing. Good night, good night, when thou shalt sleep, That sleep which knows no waking, May seraph care conduct thee where Th'e-ter-nal morn is

o-ver. Good night, good night, the world is still, And all the flow'rs are sleeping, Good night, good night, Good night, good night.

break-ing. Good night, good night, the world is still, And all the flow'rs are sleeping, Good night, good night, Good night, good night.

Rall.

HOME OF MY HEART.

Arr. from "Martha." by T. F. SEWARD

SOP. or TEN. SOLO.

1. Home of my heart, Ev - er dear to me, Hallowed spot, ne'er for - got, Still I cling to thee;
 2. Friends warm and true, Gathered round me there, All was bright, all de - light, Not a cloud of care;

Spring's ear - ly flowers, bloe - som in the glade, Down by the wil - low where in hap - py days I played.
 Sweet was the hour, when at close of day, Close by a moth - er's side I knelt and learned to pray;

CHORDS in unison.

When the sweet voice of night calls the bu - sy world to rest, And the bird flies a - way to her qui - et leaf - y nest,
 Though my child - hood may pass like a morn - ing dream a - way, And the friends of my youth, like a fleet - ing sum - mer's day,

HOME OF MY HEART. Concluded.

95

Solo.

Rit.

And the moon looks a-broad from her bright ce-les-tial dome, When I weep, and I pine for home.
 And the stars look a-broad from their pure ce-les-tial dome, I shall weep, I shall pine for home.

A tempo.

Chorus.

Home of my heart, ev - er dear to me, Hal-lowed spot, ne'er for - got, Still I cling to thee.

Home of my heart, ev - er dear to me, Hal-lowed spot, ne'er for - got, Still I cling to thee.

Ritard.

Spring's ear - ly flowers, bloom-ing in the glade,..... All these hap - py mem'-ries ne'er shall fade.

Spring's ear - ly flowers, bloom-ing in the glade,..... All these hap - py mem'-ries ne'er shall fade.

Ritard.

HUNTER'S CHORUS.

H. R. PALMER.

Her - alds a beau - ti - ful, smil - ing morn - ing;

Her - alds a beau - ti - ful, smil - ing morn - ing;

Lo, the bright crimson, the sky a - dorn - ing, Ech - oes re - sound - ing o'er hill and val - ley,

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff continues the vocal parts with lyrics. The fourth staff is a bass line. The key signature has one sharp (F#) and the time signature is 8/8.

Gai - ly a - way to the field we ral - ly, Gai - ly a - way to the field, Soft - ly the mists on the hill - top ly - ing,

Gai - ly a - way to the field we ral - ly, Gai - ly a - way to the field, we will ral - ly, While soft - ly the mists on the hill - top ry - ing,

Gai - ly a - way to the field we ral - ly, Gai - ly a - way to the field, Soft - ly the mists on the hill - top ly - ing,

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff continues the vocal parts with lyrics. The fourth staff is a bass line. The key signature has one sharp (F#) and the time signature is 8/8.

HUNTER'S CHORUS. Continued.

97

Bu - gles their tan - ta - rah sweet-ly sing - ing, Bu - gles their tan - ta - rah sweet-ly sing - ing, Ho, ho, ho, Ho

Bu - gles their tan - ta - rah sing..... Bu - gles their tan - ta - rah sweet-ly sing - ing, Ho, ho, ho, Ho

ho, ho, Ho!.... On to the fields, yes

tan - ta - rah, tan - ta - rah, Ho!.... On to the field we are fly - ing, Wild - ly the ech-oes re - ply - ing, On to the fields, yes

ho, ho, Ho!.... On to the field we are fly - ing, Wild - ly the ech-oes re - ply - ing, Ho!..... On to the fields, yes

HUNTER'S CHORUS. Continued.

on to the field, yes, on we go; On like the breeze we are bounding, Sil-ver-y bugles re-sounding; Tan-ta-rah, tan-ta-rah,
 on to the field, yes, on we go; On like the breeze we are bounding, Sil-ver-y bugles re-sounding; Tan-ta-rah, tan-ta-rah,
 On like the breeze we are bounding, Sil-ver-y bugles re-sounding; Tan-ta-rah, tan-ta-rah.
 on to the field, yes, on we go;

List to the wind-ing horn. Sweet the sound of bu-gle horn, When borne a-far on the breath of morn, Yes, sweet the sound of
 List to the wind-ing horn; Sweet the sound of bu-gle horn, When borne a-far on the breath of morn; Yes, sweet the sound of
 List to the wind-ing horn..... On breath of the morn.....
 Sweet the sound of bu-gle horn, When borne a-far on the breath of morn, Yes, sweet the sound of

HUNTER'S CHORUS. Continued.

99

bu - gie horn When borne on the breath of morn. O'er moat and stile we dash, we bound, Un-heed - ing all but the bu - gie's sound, O'er

bu - gie horn When borne on the breath of morn, O'er moat and stile we dash, we bound, Un-heed - ing all but the bu - gie's sound, O'er

On..... Yes, on stile we

bu - gie horn When borne on the breath of morn, While on, o'er moat and stile we dash, we bound, Un-heed - ing all but the bu - gie's sound, O'er

moat and stile we dash, we bound, We heed but the bu - gie's sound. On like the breeze we're bounding, bu - gles so sweetly sounding, Tan - ta - rah, tan - ta - rah,

moat and stile we dash, we bound, We heed but the bu - gie's sound. On like the breeze we're bounding, bu - gles so sweetly sounding, Tan - ta - rah, tan - ta - rah,

dash,..... On like the breeze we're bounding, bu - gles so sweetly sounding, Tan - ta - rah, tan - ta - rah,

moat and stile we dash, we bound, We heed but the bu - gie's sound. On like the breeze, &c.

HUNTER'S CHORUS. Concluded.

Musical score for the first system of 'Hunter's Chorus'. It consists of four staves: a vocal line and three piano accompaniment staves (treble and bass clefs). The lyrics are: "Tan - ta - rah, tan - ta - rah, Tan - ta - rah, tan - ta - rah, ho! On like the breeze we're bound - ing, Bug - les so sweet - ly".

Musical score for the second system of 'Hunter's Chorus'. It consists of four staves: a vocal line and three piano accompaniment staves (treble and bass clefs). The lyrics are: "sound - ing, Tan - ta - rah, ho! Tan - ta - rah, ho! Tan - ta - rah, tan - ta - rah, ho! Tan - ta - rah, ho! ho! ho! ho! sound - ing, Tan - ta - rah, ho! Tan - ta - rah, ho! Tan - ta - rah, tan - ta - rah, ho! Tan - ta - rah, ho! ho! ho! ho! sound - ing, Tan - ta - rah, ho! Tan - ta - rah, ho! Tan - ta - rah, tan - ta - rah, ho! Tan - ta - rah, ho! ho! ho! ho!".

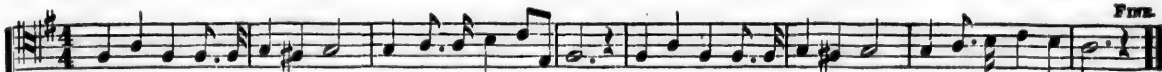
COME, OH, COME WITH THY BROKEN HEART.

101

FANNY J. CROSBY.

THEODORE E. PERKINS.

First.



1. Come, oh, come with thy broken heart, Wea-ry and worn with care; Come and kneel at the o - pen door, Je - sus is wait-ing there:



2. Firm - ly cling to the blessed cross, There shall thy ref - uge be: Wash thee now in the crimson fount, Flowing so pure for thee:



3. Come and taste of the precious feast, Feast of e - ter - nal love: Think of joys that for - ev - er bloom, Bright in the light a - bore:



D. C. Come, oh, come with thy broken heart, Wea-ry and worn with care; Come and kneel at the o - pen door, Je - sus is wait-ing there:

D. C. for Chorus.



Wait-ing to heal thy wound-ed soul, Wait-ing to give thee rest; Why wilt thou walk where shadows fall? Come to his lov-ing breast.



List to the gen-tle warn-ing voice, List to the earn-est call, Leave at the cross thy bur-den now, Je - sus will bear it all.



Come with a trust-ing heart to God, Come and be saved by grace; Come, for he loves to clasp thee now, Close in his dear em-brace.



1. All's for the best! be sanguine and cheerful; Trou-ble and sor-row are friends in disguise; Nothing but fol-ly goes
 2. All's for the best! set this on your standard, Sol-dier of sad-ness or pil-grim of love, Who to the shores of des-

3. All's for the best! dis-pel i-dle ter-rors, Meet all your fears and your foes in the van; And in the midst of your

faith-less and fear-ful; Cou-rage for ev-er! is hap-py and wise. All's for the best! if a
 pair may have wan-der'd A-way wea-ried swal-low, or heart-strick-en dove. All's for the best! be a

dan-gers and er-rors, Trust like a child, and strive like a man. All's for the best! un-

man would but know it, Prov-i-dence wish-es that all may be blest, This is no dream of the
 man but con-fi-ding, Prov-i-dence ten-der-ly gov-erns the rest, And the frail bark of his

fail-ing, un-bound-ed, Prov-i-dence wish-es that all may be blest, And both by wis-dom and

ALL'S FOR THE BEST. Concluded.

103

pun - dit or po - et, Fact is not fan - cy-- and all's for the best! Fact is not fan - cy-- and
cren - ture is guid - ing, Wise - ly and wa - ri - ly all's for the best! Wise - ly and wa - ri - ly
mer - cy sur - round - ed, Hope and be hap - py, then all's for the best! Hope and be hap - py, then

CHORUS.

all's for the best! All's for the best! All's for the best! Fact is not fan - cy, And all's for the best!
all's for the best! All's for the best! All's for the best! Wise - ly and wa - ri - ly, All's for the best!
all's for the best! All's for the best! All's for the best! Hope and be hap - py, Then All's for the best!

THE ANGEL OF DREAM.

M. KELLER.

1. Old moth - er, don't grieve, be cheer - ful at heart! Thou'rt ten - der - ly watched by day and by night; The
2. He's poor, it is true, and kept from the work, Which ought to be done to bring dai - ly bread; Tho'

sick - ness that now con - fines thee in bed, May soon yield to care and na - ture's own might. Tho'
vain - ly he asked, to - day, for some help,— To - mor - row, per - haps, he'll bet - ter suc - ceed Old

This system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal staff.

heart - less may seem the world to the poor,— One trea - sure is thine— the love of a son! He'll
moth - er, don't grieve! not all men are hard,— Thy son will yet find a good and true friend Who'll

This system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal staff.

toil for thy sake as long as he lives, So be of good cheer, thou art not a - lone?
list - en to him with kind - ness of heart, And, sure - ly, such friend as - sis - tance will lend.

This system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal staff.

GENTLY, GENTLY WAKE THE SONG. Serenade.

GEO. F. ROOT. 105

1st TENOR.

2d TENOR.

1. Gen - tly, gen - tly wake the song, Star - tle not her slum - bers, May her rest be sweet and long, Un - bro - ken by our

1st BASS.

8. May the mem - ry of the dream, Lin - ger thro' the mor - row, All a pleas - ing mys - t'ry seem, Be - guil - ing care and

2d BASS.

num - bers, Un - bro - ken by our num - bers. 2. Let our mu - sic reach her ear, Min - gle with her dream - ing

sor - row, Be - guil - ing care and sor - row. 4. Gen tly, gen - tly breathe the song, Star - tle not her slum - bers,

Tho' she do not wake to hear, She will dream our mean - ing, She will dream our mean - ing.

May her rest be sweet and long, Soft - en'd by our num - bers, Soft - en'd by our num - bers.

According to a well-known superstition, the Hindoo maiden floats her lamp upon the Ganges, and murmuring a musical incantation, draws an augury of her destiny from the fate of the light.
 Mrs. NEWTON CROSLAND. HATTON.

f Andante con moto.

f *p* *f*

1. A dusky maid, with e-bon hair, Sits by the Gan-ges riv-er; With hope and fear her bosom heaves, Her parted lips they quiver. A fi-ner light is

f *p* *f*

2. For on the Gan-ges' sacred stream Her fate-ful lamp is floating, And as it flames, or as it dies Shall be her lov-er's doating. A thousand stars are

f *p* *f*

dim. *f* *pp* *rall.* *p*

in her eye, Than that whose fit-ful shining Now thrills her soul with sudden joy, Now sets it to re-pin-lug! And as the riv-er

dim. *f* *pp* *rall.* *p*

in the sky, Like gems on hid-den fin-gers; But eye un-used to upward gaze, On lu-rid light still lin-gers! And as the riv-er

THE INDIAN MAID. Continued.

107

pp

flows a - long, And as the riv - er flows a - long, her mys - - tic song, She soft - ly

flows a - long, She sings, she softly sings her mys - tic song, her mys - - tic song, She soft - ly

flows a - long, And as the riv - er flows a - long, She sings her mys - - tic song, She soft - ly

ad lib.

sings her mys - tic song, She sings her mys - tic song..... Oh, not for us, with i - die tho't, To

sings her mys - tic song, She sings her mys - tic song

sings her mys - tic song, She sings her mys - tic song

scorn the In - dian Maiden; We too may watch our earthen lamps, With lo-tus wreath'd and la - den! But when, thro' tears, we see them quench'd, And

scorn the In - dian Maiden; We too may watch our earthen lamps, With lo-tus wreath'd and la - den! But when, thro' tears, we see them quench'd, And

round us sor - rows clus - ter, 'Tis well the beacon stars glow on, With heav'n-kindled lus - tre! heav'n - kin-died lus - tre!

round us sor - rows clus - ter, 'Tis well the beacon stars glow on, With heav'n-kindled lus - tre! heav'n - kin-died lus - tre! And well life's riv - er

THE INDIAN MAID. Concluded.

109

And well Life's riv - er flow - ing by, Still flows be-neath a star - ry sky, flows,

And well Life's riv - er flow - ing by, Still flows be-neath a star - ry sky, And well Life's riv - er

dim. And well Life's riv - er flow - ing by, Still flows be-neath a star - ry sky, And well Life's riv - er

flow - ing by, flow - ing by, Still flows be-neath a star - ry sky, And well Life's riv - er

pp piu lento.

Still flows be - neath a star - ry sky, a star - ry sky!

flow - ing by, Still flows, still flows be - neath, a star - ry sky!

pp

flow - ing by, Still flows be - neath a star - ry sky!

flowing by, Still flows, flows be-neath a star - ry sky!

EVENING PRAYER. 7s.

WM. B. BRADBURY.

1. Wea-ry, as with clos-ing eye, On my peace-ful bed I lie; Fa-ther, may thy an-gels keep Watch a-round me while I sleep.

2. Have I thro' the day in aught, Sinned in word, or deed, or thought, Fa-ther, from thy ho-ly throne, Send a sav-ing par-don down.

DELAWARE. L. M., or 8s & 4s.

THEODORE E. PERKINS.

1. There is a calm for those that weep, A rest for wea-ry pilgrims found; They softly lie, and sweetly sleep Low in the ground, Low in the ground.

2. The storm that wrecks the winter sky No more disturbs their sweet repose Than summer evening's lat-est sigh That shuts the rose, That shuts the rose.

NOW THE BELLS.

111

Words by FANNY J. CROSBY.

(FOR MALE VOICES.)

THEODORE E. PERKINS.

1ST TENOR.

1. Now the bells of ear-ly morn-ing Call to la-bor from the land, Hear the din of toll re-ced-ing As we leave the crowded strand.

2D TENOR.

1ST BASS.

2. Far a-way a grove in-vites us To its cool and calm re-treat, Where the brooklet and the fount-ain Laugh and sparkle at its feet.

2D BASS.

Onward gal-ly, swift-ly on-ward Glide we o'er the crest-ed waves: Our song shall wake the fays of o-cean, Sleep-ing in their cor-al caves.

Onward o'er the bounding bil-lows Bright-eyed pleasure leads the way; We'll make the wood-land ring with glad-ness Till the gen-tle close of day.

Large.

Now a-way, no long-er stay, Meet we all by break of day.

Now a-way, no long-er stay, Meet we all by break of day. Come, fol-low, fol-low, fol-low me, ye fai-ry, fai-ry

Come fol-low, fol-low, fol-low me, ye fai-ry, fai-ry elves that be, O'er tops of dew-y, dew-y grass, So

elves that be, Come fol-low, fol-low, fol-low me, ye fai-ry, fai-ry elves that be, O'er tops of dew-y, dew-y grass, So

nim-bly, nim-bly do we pass, So nim-bly, nim-bly, nim-bly, nim-bly, nim-bly, do we pass, We fol-low, fol-low,

nim-bly, nim-bly do we pass, So nim-bly, nim-bly, nim-bly, nim-bly, nim-bly, do we pass, We fol-low, fol-low,

NOW AWAY, NO LONGER STAY. Continued.

113

fol - low thee, We fai - ry, fai - ry elves that be, We fol - low, fol - low, fol - low thee, We fai - ry, fai - ry elves that be, O'er

fol - low thee, We fai - ry, fai - ry elves that be, We fol - low, fol - low, fol - low thee, We fai - ry, fai - ry elves that be, O'er

tops of dew - y, dew - y grass, So nim - bly, nim - bly do we pass, So nim - bly, nim - bly, nim - bly, nim - bly, nim - bly do we

tops of dew - y, dew - y grass, So nim - bly, nim - bly do we pass, So nim - bly, nim - bly, nim - bly, nim - bly, nim - bly do we

pass, So nim - bly do we pass, So nim - bly do we pass, So nim - bly, nim - bly, nim - bly, nim - bly,

pass, So nim - bly do we pass, So nim - bly do we pass, So nim - bly, nim - bly, nim - bly, nim - bly,

First system of the musical score. It consists of three staves (treble, alto, and bass clef). The melody is in the treble clef. The lyrics are: "nim - bly do we pass, So nim - bly do we pass, So nim - bly do we pass, So nim - bly, nim - bly, do we pass, So nim - bly do we pass, So nim - bly do we pass, So nim - bly, nim - bly".

Second system of the musical score. It consists of three staves (treble, alto, and bass clef). The melody is in the treble clef. The lyrics are: "nim - bly do we pass, So nim - bly do we pass, So nim - bly do we pass, So nim - bly, So do we pass, So nim - bly do we pass, So nim - bly do we pass, So nim - bly, So".

Third system of the musical score. It consists of three staves (treble, alto, and bass clef). The melody is in the treble clef. The lyrics are: "nim - bly, So nim - bly do we pass, we pass, we pass, we pass, So nim - bly do we pass, So nim - bly do we pass, So nim - bly, So nim - bly do we pass, we pass, we pass, So nim - bly do we pass". The system is marked with *dim.* and *pp*.

BRING ME MY HARP.

WALLACE. 115

1. Bring me my harp, that I may wake Old chords of bye-gone hours: My fai-ry bark up-on the lake, The

2. Aid me my harp, that I may sing The strain she lov'd to hear, Al-tho' from out this heart, it wring At

banks of gold-en flow'rs; The cheer-ful fire that burnt so bright Up-on my fa-ther's hearth,— Af-fec-tion's look of

ev'-ry note a tear; Those tears so sweet, oh, do not chide Nor of-fer joys re-lief, For know to calm sad

star-ry light Which beam'd up-on my birth, Af-fec-tion's look of star-ry light Which beam'd up-on my birth.

mem'-ry's tide, There is no joy like grief, For know to calm sad mem'-ry's tide, There is no joy like grief.

Allegro vivace.

1. Young Maybells ring thro' out the vale, And sound so sweet and clear; The dance be - gins, ye flow - ers all, Come with a mer - ry

2. The Maybells ring a mer - ry tune, And all be - gin to dance, While o'er them smile the gen - tle moon, With her soft sil - v'ry

3. But Frost had scarce-ly tak - en flight, When well known sounds we hear; The Maybells with re-nowed de - light, Are ring - ing doub - ly

pp *m* *Softer and slower.*

cheer! Come with a mer - ry cheer! The flow - ers red and white and blue, Mer - ri - ly flock a-round, For - get-me-not of heavenly hue, And

giance, With her soft sil - v'ry glance; This Mas - ter Frost of - fend-ed sore, He in the vale appeared, Young Maybells ring the dance no more, Gone

pp *m* *Softer and slower.*

clear, Are ring - ing doub - ly clear; Now I no more can stay at home, The May - bells call me, too, The flow - ers to the dance all roam, Then

THE MAYBELLS. Concluded.

117

rit.

Vio - lets too a - bound, For - get - me - not of heaven - ly hue, And Vio - lets too a - bound, For - get - me - not of

are the flow - ers, seared, Young May - bells ring the dance no more, Gone are the flow - ers, seared, Young May - bells ring the

rit. *a tempo.*

why should I not go, The flow - ers to the dance all roam, Then why should I not go, The flow - ers to the

Cres. *f*

heaven - ly hue, And Vio - lets too a - bound, For - get - me - not of heaven - ly hue, And Vio - lets too a - bound.

dance no more, Gone are the flow - ers, seared, Young May - bells ring the dance no more, Gone are the flow - ers, seared.

Cres. *f*

dance all roam, Then why should I not go, The flow - ers to the dance all roam, Then why should I not go.

GOD IS OUR REFUGE.

*Larghetto Maestoso.*FRIED. WILH. MARPURG.
(First published in Berlin, 1768.)

God is our ref - uge, our ref - uge and strength, God is our ref - uge and strength, God is our ref - uge and

God is our ref - uge, our ref - uge and strength, God is our ref - uge and strength,..... God is our ref - uge and

God is our ref - uge, our ref - uge and strength, God is our ref - uge and strength,..... God is our ref - uge and

God is our ref - uge, our ref - uge and strength, God is our ref - uge, our ref - uge and strength, our ref - uge and

strength, A ve - ry pres - ent help in trou - ble, a ve - ry pres - ent help,..... a ve - ry pres - ent help, a

strength, A ve - ry pres - ent help..... in trou - ble, a ve - ry pres - ent help, a ve - ry

strength, A ve - ry pres - ent help in trou - ble, a ve - ry pres - ent help in trou - ble, a

strength, A ve - ry pres - ent help in trou - ble, a ve - ry pres - ent help in trou - ble, a

GOD IS OUR REFUGE. Continued.

119

ve - ry pres - ent help in trou - - - ble, a ve - ry pres - ent help in trou - - - ble.

pres - - ent help, a help in trou - ble, a ve - ry pres - ent help in trou - - - ble.

ve - ry pres - ent help in trou - - - - - ble, a ve - ry pres - ent help in trou - - - ble.

ve - ry pres - ent help in trou - - - - - ble, a ve - ry pres - ent help in trou - - - - - ble.

Fuga.

There - fore will not we fear, will not we fear, tho' the

Allegro non troppo.

There - fore will not we fear, will not we fear, tho' the earth be re - mov - ed, will not we fear, will not we fear, tho' the

GOD IS OUR REFUGE. Continued.

earth be re-mov-ed, will not we fear, will not we fear, tho' the earth be re-mov-ed,

There-fore will not we fear, will not we fear, tho' the earth be re-mov-ed, will not we fear, will

There-fore will not we fear, will

earth be re-mov-ed, will not we fear, will not we fear, tho' the earth be re-mov-ed, will not we fear, will

There-fore will not we fear, will not we fear, tho' the earth be re-mov-ed,

not we fear, tho' the earth be re-mov-ed, There-fore will not, will not we fear, There-fore will

not we fear, tho' the earth be re-mov-ed, There-fore will not we fear, will not we fear, will

not we fear, tho' the earth be re-mov-ed, There-fore will not we fear, will

GOD IS OUR REFUGE. Continued.

121

There - fore will not we fear, will not we fear, tho' the
 not we fear, will not we fear, tho' the earth..... be re - mov - - ed,
 not we fear, will not we fear, tho' the earth..... be re - mov - - ed,
 not we fear, will not we fear, tho' the earth..... be re - mov - - ed, tho' the earth be re -

earth be re - mov - - ed, tho' the earth be re - mov-ed, tho' the earth be re - mov-ed, tho' the
 There - fore will not we fear, will not we fear, tho' the earth be re - mov-ed, tho' the earth.....
 There - fore will not we fear, will
 11 - mov - ed, tho' the earth be re - mov-ed, tho' the earth be re - mov - - ed, tho' the

GOD IS OUR REFUGE. Continued.

earth be re - - mov - - ed, There - fore will not we fear, will

be re - - mov - - ed, There - fore will not we fear, will not we fear, will not we fear, tho' the

not we fear, tho' the earth be re - mov - ed, There - fore will not we fear, will not we fear,

earth be re - mov - ed, There - fore will not we fear, will not we fear, will not,..... will

not, will not we fear, will not we fear, will not we fear, will not we fear, will not we fear, tho' the earth be re -

earth be re - mov - ed, will not we fear, will not we fear, tho' the earth..... be re -

There - fore will not, will not we fear, will not we fear, will not we fear, tho' the earth...

not we fear, tho' the earth be re - mov - ed.

GOD IS OUR REFUGE. Continued.

123

will
tho' the

- mov - ed, There - fore will not, will not we fear, There - fore will

- mov - ed, There - fore will not, will not we fear,

..... be re - mov - ed,

There - fore will not we fear,.... There - fore will not we fear,.... There - fore will not we fear,....

be re -
be re -
the earth...

not, will not we fear, There - fore will not we fear, will not we fear, tho' the earth....

There - fore will not, will not we fear, There - fore will not we fear, tho' the

There - fore will not we fear, will not we fear, tho' the earth....

There - fore will not we fear, tho' the earth be re - mov - ed, There - fore will not we fear, tho' the

GOD IS OUR REFUGE. Concluded.

be re - mov - - ed, and tho' the moun - tains be car - - ried, be car - ried in - to..... the
 earth be re - mov - - ed, and tho' the moun - tains be car - - ried in - to the sea,.....
 be re - mov - - ed, and tho' the moun - tains be car - ried, be car - ried in - to the midst of the
 earth be re - mov - - ed, and tho' the moun - tains be car - ried in - to the midst of.....

sea,..... the moun - tains be car - ried in - to the midst of..... the sea.
 be car - ried in - to the sea, be car - ried in - to the midst of..... the sea.
 sea, and tho' the moun - tains be car - ried in - to the midst of..... the sea.
 the sea.

CONFIDENCE. C. M. Double.

125

Cheerful. Not too fast.

THEODORE E. PERKINS.

1. Oh, speed thee, Christian, on thy way, And to thy ar-mor cling; With gird-ed loins the call o-bey, That grace and mer-cy bring.

3. The shield of faith re-pels the dart That Sa-tan's hand may throw; His ar-row can-not reach thy heart, If Christ con-trol the bow.

2. There is a bat-tle to be fought, An up-ward race to-run, A crown of glo-ry to be sought, A vic-t'ry to be won.

4. The glow-ing lamp of prayer will light Thee on thy anx-i-ous road; 'Twill keep the goal of heaven in sight, And guide thee to thy God.

1. The eve is calm, the moon shines bright, While o'er the stream we row, And sweet - ly beam the

2. Sweet and cool the breez - es blow, Re - fresh - ing o'er the lea, And gai - ly o'er the

stars of night With soft and lus - trous glow; With oar in hand we ply the stream, And swift we glide a -

moon - lit stream Our boat she glides so free; Our voi - ces chime, our oars keep time To the har - monious

long, While we hear on the dis - tant air the ech - o of our song! of our song, of our

strain, And far we go with stea - dy row, And then re - turn a - gain, re - turn a - gain, re - turn a -

MERRILY ROW. Concluded.

127

tempo.

the song, of our song..... Mer - ri - ly row, cher - ri - ly row, And let our oars keep time, While
 song !.....

tempo.

the - gain, return a - gain !..... Mer - ri - ly row, cher - ri - ly row, And let our oars keep time, While

hide a -
 monious

o'er the tide we swift - ly glide, In song our voi - ces chime! In song, in song, our voi - ces chime! In
 In song,.....

o'er the tide we swift - ly glide, In song our voi - ces chime! In song, in song, our voi - ces chime! In

f

f our song our voi - ces chime! In song, in song our voi - ces chime! In song our voi - ces chime!
 In song, our voi - ces chime!.....

urn a -

song our voi - ces chime! In song, in song our voi - ces chime! In song our voi - ces chime!

THE SINGIN SKEWL.

SONG & COARUS.

F. BENSON, Dr.

Which the Dr. is sung for singing.

Mezzorale.

I. O, child-hood's joys is ver-y grate, A swing-in on his muth-er's gate, A eat-in can-dy,
 II. & it's con-sid-erd ver-y nice, To skate up-on the fris up lee, Un-lest you chance to
 III. Sum thinks that nuth-ing's $\frac{1}{2}$ so good, As ois-ters roast-ed, fried or stood, & uth-ers thinks, the
 O, sweet the breth of doo-ey morn, A blow-in sad-ly thru the korn, While gold-en rays of

Ull his mouth is all stuck up from north to south. & uth-er things he likes kwite well, That
 fall ker-whack, & there-by cos your hed to crack. & when you go from home to dine, A
 pleas-ure's more, A alid-in on a sel-ler dore. So sum thinks this & sum thinks that, But
 mis-tic lite, is herd up-on the dawn of nite. But soo-per-fine, ex-tat-tick bliss, You'll

THE SINGIN SKEWL. Continued.

129

I haint time jist here to tell, But If he is - sent kwite a phool, He'd reth - er go to sing - in skewl.
 roast - ed Tira - key's ver - y fine, But still I think it's more joy - full, To go - o - o to sing - in skewl.
 all a - gree there's grat - er sat - is - fac - tion to be al - ways hed, At sing - in skewl, as I hev sed.
 al - ways find, & nev - er miss, If you will on - ly mind this rool, & al - ways go to sing - in skewl.

COARUS.

O, the sing - in skewl's bu - ti - phool, O, the sing - in skewl's, bu - ti - phool, If I hed you for my teech - er, I shood
 O, the sing - in skewl's bu - ti - phool, O, the sing - in skewl's bu - ti - phool, If I had you for my teecher, I shood
 bu - ti - phool, bu - ti - phool, If you'll have me for your teecher, I shall

be a hap-py cree-cher, For I dote up-on the sing-in skewl, The sing.....

The skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl,

be a hap-py cree-cher, For I dote up-on the sing-in skewl, The sing-in, ing-in, ing-in, ing-in, sing-in, ing-in, ing-in, ing-in

be a hap-py cree-cher, For I dote up-on the sing-in skewl, The sing - - in skewl, the

..... in skewl.

skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl, skewl.

sing-in, ing-in, ing-in, ing-in, sing-in, ing-in, ing-in, ing-in, sing-in, ing-in, ing-in, ing-in, sing-in, ing-in, ing-in, ing-in, skewl.

sing - - in skewl the sing - - in skewl, the sing - - in skewl.

SWEET AND LOW.

181

ALFRED TENNYSON.
pp Largohetto.

JOSEPH BARNEY.

mf

1. Sweet and low, Sweet and low, Wind of the west-ern sea,.. Low, low breathe and blow, Wind of the west-ern sea,.. O-ver the roll-ing

O-ver the
Fa-ther will

2. Sleep and rest, Sleep and rest, Father will come to thee soon, Rest, rest on mother's breast, Father will come to thee soon, Father will come to his

P *Rall e dim.* *pp*
wa-ters go; Come from the dy-ing moon and blow, Blow him a-gain to me, While my lit-tle one, while my pret-ty one sleeps,.....

wa-ters go Come.... from the
come to his babe; Sil-ver sails

babe in the nest; Sil-ver sails all out of the west, Un-der the sil-ver moon: Sleep my lit-tle one, sleep my pret-ty one, sleep,.....

p *Dolce.*

1st VOICE.
When the sol - emn Convent bell Pealeth forth the Ves - per hour; Then quit.... we our drea - ry cell

2nd VOICE.
When the sol - emn Convent bell Pealeth forth the Ves - per hour; Then quit.... we our drea - ry cell Heedless

3rd VOICE.
Heedless of the wint - 'ry show'r! Ours,..... near Sorrow's couch.....

of..... the wint - 'ry show'r! Ours, near Sorrow's couch to pray, From dawn, 'till twi - light veil the

Heedless of the wint - 'ry show'r!

delicato.

..... to pray, Strew - ing flow - ers o'er the way, The storm - y way which leads on high, The

sky, Strew - ing flow - ers o'er the way,.... The storm - y way which leads on high, The

Strewing flow - ers o'er the way,..... o'er the way, the way which leads on high,

SISTERS OF MERCY. Continued.

133

p con divozione.

storm - y way which leads, which leads on high. Then pray all.....

storm - y way which leads, which leads on high.

With the Sis - ters of Mer - cy,

Then pray all,.....

pray all,.....

Let our

With the Sis - ters of Mer - cy,

With the Sis - ters of Mer - cy,

Let our

voi - ces swell to ves - per's call, Our voi - ces swell.... to ves - per's call.

voi - ces swell to ves - per's call, Our voi - ces swell..... to ves - per's call,

p Dolce.

Near the bat-tle field we stand, When the war-cries rend the air, With tear-fal eye and gen-tle hand,
Near the bat-tle field we stand, When the war-cries rend the air, With tear-fal eye and gen-tle hand, Aiding

Aid-ing those who per-ish there; Ours,..... to close the dy- - - - -
those.... who per-ish there; Ours, to close the dy-ing eyes, To watch from earth, the souls re-

Aid-ing those who per-ish there;

delicate.

ing eyes, And 'mid so-lemn tears and sighs, We waft it-to its Ma-ker's feet, We
treat! And 'mid so-lemn tears and sighs,... We waft it to its Ma-ker's feet, We
And 'mid so-lemn tears and sighs,..... Thus we waft &c.

SISTERS OF MERCY. Concluded.

195

p con dissonance.

waft, we waft it to its Ma - ker's feet. Then pray all.....

waft, we waft it to its Ma - ker's feet. With the Sis - ters of Mer - cy, *pp*

p Then pray all..... *cres - cen - da.* *f* pray all..... *f* Let our

With the Sis - ters of Mer - cy, With the Sis - ters of Mer - cy, *f* Let our

vo - ces swell to ves - per's call, Our vo - ces swell.... to ves - per's call, Pray all..... *p* *ppp*

vo - ces swell to ves - per's call, Our vo - ces swell..... to ves - per's call, Pray all..... *p* *ppp*

Pray all.....

YOUR FACE IS IN MY DREAMS.

1st Tenor may be sung by ladies voices in A No.

FOR MALE VOICES.

Words and Music by Mrs. CLARA H. SCOTT.

1ST TENOR.

1. Your face is in my dreams, dear, That face so sweet and true,..... It bears me back thro' mist - y years, Thro'

2D TENOR.

2. My heart was young and brave, dear, My hopes were all in thee,.... But heav - en claimed my treasured one, With

1ST BASS.

3. But time is fly - ing fast, dear, My years will soon be told, And on that far - off heavenly shore, We'll

2D BASS.

bu - ried griefs, through hopes and fears, To days when life was new,.... To days when life was new.

aim - less life a - far I roam, This world has naught for me,.... This world has naught for me.

meet a - gain, to part no more, With - in the streets of gold,.... With - in the streets of gold.

WINDSOR. C. M.

187

From the "Scottish Psalter," 1814.

1. O God, our help in a - ges past, Our hope for years to come, Our shel-ter from the storm-y blast, And our e - ter-nal home.

2. Be - neath the shadow of thy throne, Thy saints have dwelt se - cure; Saf - e - clent is thine arm a - lone, And our de - fence is sure.

3. Be - fore the hills in or - der stood, Or earth re - ceived her frame, From ev - er - list-ing thou art God, To end-less years the same.

INVOCATION. L. M.

THEODORE E. PERKINS.

Gently, Earnestly.

1. Breathe, Ho - ly Spir - it, from a - bove, Un - til our hearts with fer - vor glow; Oh, kin - dle there a Sav - iour's love, True sym - pa - thy with hu - man woe.

2. Bid our con - flic - ting pas - sions cease, And ter - ror from each con - science, flee; Oh, speak to ev - ery be - son peace, Un - known to all who know not thee.

3. Give us to taste thy heavenly joy, Our hopes to brightest glo - ry raise, Guide us to bliss with - out al - ley, And tune our hearts to end - less praise.

GAILY OUR BOAT GLIDES O'ER THE SEA.

H. R. PALMER.

1. Gai - ly our boat glides o'er the sea, And light the oar we ply,.... And light the oar we ply,.... Mer - ri - ly rings our

2. Off on the bil - low now we go, A - way from care and strife,.... A - way from care and strife,.... Health is in store for

3. Bend to the oar, nor fear the storm, A - way, a - way we glide,.... A - way, a - way we glide,.... Mer - ri - ly sing, nor

song so free, As sea - birds round us fly,.... As sea - birds round us fly,..... Gai - ly our boat glides o'er the sea, And

us we know, Oh, who would fly this life,..... Oh, who would fly this life!.... Off on the bil - lows now we go, A -

sit for - lorn, As glides the homeward tide,..... As glides the homeward tide,.... Bend to the oar, nor fear the storm, A

GAILY OUR BOAT GLIDES O'ER THE SEA. Continued.

139

light the oar we ply, And light the oar we ply..... Mer-ri-ly rings our song so free, As
 way from care and strife,..... A-way from care and strife..... Health is in store for us we know, Oh,
 way, a-way we glide,..... Mer-ri-ly sing, nor sit for-lorn, As
 A-way, a-way we glide.

pp sea - birds round us fly, As sea - birds round us fly..... *f* La tra la la la la la tra la la la la
 who would fly this life,..... Oh, who would fly this life.....
pp glides the homeward tide,..... *f* As glides the homeward tide..... La tra la la la la la tra la la la la

After the third stanza repeat the la la Chorus pp.

la tra la la la tra la la la tra la la la tra la la la la tra la la la la tra la la la la tra la la la la tra la la la.

la tra la la la tra la la la tra la la la tra la la la la tra la la la la la tra la la la tra la la la tra la la la.

EAST BRIDGEPORT. 8s & 7s.

JAMES M. NORTH.

1. Saviour, breathe an eve-ning blessing, Ere re- pose our spir-its seal; Sin and want we come con-fess-ing; Thou canst save, and thou canst heal.

2. Tho' de-struction walk a-round us, Tho' the ar-rows past us fly, An-gel guards from thee surround us; We are safe, if thou art nigh.

3. Tho' the night be dark and dreary, Darkness can-not hide from thee; Thou art He who, nev-er wea-ry, Watchest where thy peo-ple be.

DEAR COMRADE SOLDIERS.

141

THEODORE E. PERKINS.

1. Dear comrade sol - diers of the cross, Although the way be drea - ry, Yet falnt not, fail not, onward press, Tho' wounded, worn and wea - ry.
 2. Tho' sore be-set, not o - ver-come, Cast down, but not despair - ing, We're traveling toward a heavenly home, Our mas - ter's standard bear - ing.

3. We'll one an oth - er's burdens bear, The toil - some journey cheering; Our joys and all our sorrows share, Each day our home we're nearing.

4. Our Lord is God; his promise sure, His help shall fail us nev - er; As they who to the end en - dure Shall reign with him for - ev - er!

REFRAIN.

Toll onward still, Thro' eve - ry ill, Con - fid - ing in the Sav - iour; The journey done, And glo - ry won, We'll sing his praise for - ev - er!

Toll onward still, Thro' eve - ry ill, Con - fid - ing in the Sav - iour; The journey done, And glo - ry won, We'll sing his praise for - ev - er!

f Chorus.

Daugh - ter of er - ror, Daugh - ter of er - ror, hear! Hear!

Daugh - ter of er - ror, Daugh - ter of er - ror, hear! Hear!

trem - ble, and o - bey! Oh may the pen - i - ten - tial tear, Oh may th

trem - ble, and o - bey! Oh may the pen - i - ten - tial tear, Oh may the

DAUGHTER OF ERROR. Continued.

143

pen - i - ten - tial tear Fall, till thy guilt be pass'd a - - way!

pen - i - ten - tial tear Fall, till thy guilt be pass'd a - - way!

va.

This musical system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "pen - i - ten - tial tear Fall, till thy guilt be pass'd a - - way!".

SOLO. - SOPRANO..

Hour of death, and hour..... of ter-ror, Firm thy com - - ing

pp

I..... a - wait, Firm thy com-ing I a - wait.... Firm, firm thy com-ing, I a - wait,

This musical system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Hour of death, and hour..... of ter-ror, Firm thy com - - ing". The second system of lyrics is: "I..... a - wait, Firm thy com-ing I a - wait.... Firm, firm thy com-ing, I a - wait,". Dynamics include *pp* and *p*.

sestet. *dim.*

Firm thy com-ing I a-wait, Firm..... thy com - - ing I a - wait!

Allegro moderato.

And see, a Cher-ub seems to smile, And hark! his heav'nly note I hear! As if it

pp

We call thee, hap - less Child of er - ror!

pp

Allegro moderato.

f *p* *pp*

DAUGHTER OF ERROR. Continued.

145

said, "Yet, yet a - while Endure the storm, 'twill quickly clear." And see, a Cherub seems to smile. And

Think how near thy cer - tain fate! We call thee,

Think how near thy cer - tain fate, how near thy cer - tain fate!

hark! his heav'nly note I hear! as if it said, "Yet a - while endure the storm.....'twill quickly

hap - less Child of er - ror! Think how near thy cer - tain

Think how near thy cer - tain fate, how near thy cer - tain

18

clear!" "Yet a - while endure the storm.... 'twill quickly, quick - ly clear!"....
cres.

fate, how near, how near thy cer - tain fate!.....
f

how near thy cer - tain fate,
cres.

Tempo primo. ♩ = 50.

Hour of ter-ror! hour of ter - ror, Firm, thy
f

Daugh - ter of er-ror, Daugh - ter of er-ror
f

cres. *pp* *f* *pp*

Tempo primo.

riten.

Detailed description: This is a page of a musical score for a piece titled 'DAUGHTER OF ERROR. Continued.' The page number is 146. The score is written for voice and piano. It begins with a vocal line and a piano accompaniment. The lyrics are: 'clear!" "Yet a - while endure the storm.... 'twill quickly, quick - ly clear!"....'. The piano part features a melody with a crescendo. The lyrics continue: 'fate, how near, how near thy cer - tain fate!.....'. The piano part has a forte dynamic. The lyrics continue: 'how near thy cer - tain fate,'. The piano part has a crescendo. The tempo changes to 'Tempo primo. ♩ = 50.'. The lyrics continue: 'Hour of ter-ror! hour of ter - ror, Firm, thy'. The piano part has a forte dynamic. The lyrics continue: 'Daugh - ter of er-ror, Daugh - ter of er-ror'. The piano part has a forte dynamic. The lyrics continue: 'Daugh - ter of er-ror, Daugh - ter of er-ror'. The piano part has a crescendo, then piano, then forte, then piano. The tempo changes back to 'Tempo primo.'.

DAUGHTER OF ERROR. Concluded.

147

com - - ing I..... a - wait!..... thy coming I a - wait..... thy coming, I a -

pp Think how near thy fate, thy cer - tain fate, thy cer - tain

pp

Morando.

thy - wait,..... thy com-ing, I..... a - wait!.....

fate, thy cer - - - tain fate!.....

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 3/4 time and features a key signature of one flat (B-flat). The score is divided into two systems. The first system contains the first two staves of music, with lyrics 'com - - ing I..... a - wait!..... thy coming I a - wait..... thy coming, I a -' and 'Think how near thy fate, thy cer - tain fate, thy cer - tain'. The second system contains the next two staves, with lyrics 'thy - wait,..... thy com-ing, I..... a - wait!.....' and 'fate, thy cer - - - tain fate!.....'. The piano accompaniment is written in the right hand of the first system and the left hand of the second system. The score is marked with 'pp' (pianissimo) and 'Morando.' (rushing).

1. Draw - ing near - er my home, draw - ing near - er to - day, Still my barque hur - ries on to its hur - bor a -
 2. Draw - ing near - er my home, draw - ing near - er the shore, Where the wiles of the tempt - er will vex me no

3. Draw - ing near - er my home ev - ery mo - ment I am, Draw - ing near - er my home and the throne of the

- way; And I smile at the waves while a - round me they roll; There is peace in my heart, there is
 more; And the light which I now in the dis - tance be - hold, On my vis - ion will break with a

Lamb. Where the ties that were bro - ken by Him shall u - nite, And our hearts shall be one in

REFRAIN.

joy in my soul. Draw - ing near - er my home, draw - ing near - er my home, Home, sweet home, home, sweet home.
 splen - dor un - told.

ter - nal de - light. Draw - ing near - er home, draw - ing near - er home, Home, sweet home, home, sweet home.

Draw - ing near - er my home, draw - ing near - er my home, Home, sweet home, home, sweet home.

KATIE STRANG.

W. V. WALLACE - 149

1. Oh, bon-nie Ka-tie Strang, Could I turn my heart to words, I would war-ble thee a sang Mair
2. Where the bon-nie bos-ky burn, Doth wim-ple wild, I'll woo, And wi' lad-der leaves o' fern, I would

3. Then wilt thou thith-er gang To the wood-y, flower'd glen? Oh, bon-nie Ka-tie Strang, I've a

braw than o-my birds; For thy dain-ty, des-rie face In-to pleasure turns my pain, For 'tis fresh and full of
crown thee, las-sie true, With the flow-ers of the shaw And the pur-ple hea-ther bells, And ev'-ry blos-som

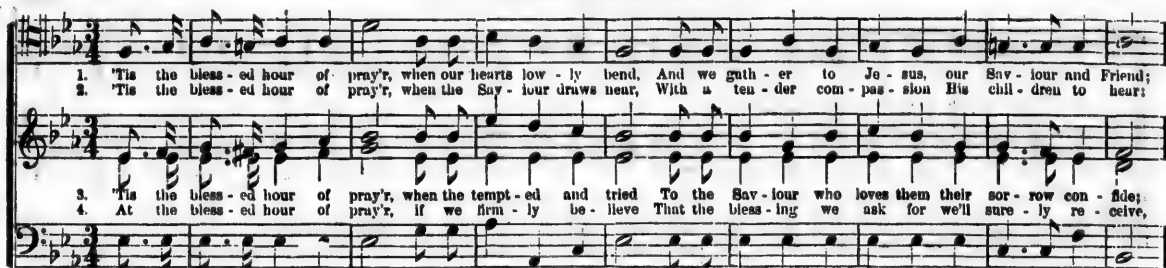
tale to tell to them; When the Sum-mer stars shall gleam, And the ma-vis cease his sang, Wilt thou meet me by the

grace As a gow-an af-ter rain, For 'tis fresh and full of grace As a gow-an af-ter rain.
braw, That be-decks the darksome dells, And ev'-ry blos-som braw, That be-decks the darksome dells.

stream, Dain-ty dar-ling, Ka-tie Strang? Wilt thou meet me by the stream, Dain-ty dar-ling, Ka-tie Strang?

'TIS THE BLESSED HOUR OF PRAYER.

W. H. DOANE.



1. 'Tis the bless-ed hour of pray'r, when our hearts low-ly bend, And we gath-er to Je-sus, our Sav-lour and Friend;
 2. 'Tis the bless-ed hour of pray'r, when the Sav-lour draws near, With a ten-der com-pas-sion His chil-dren to hear;

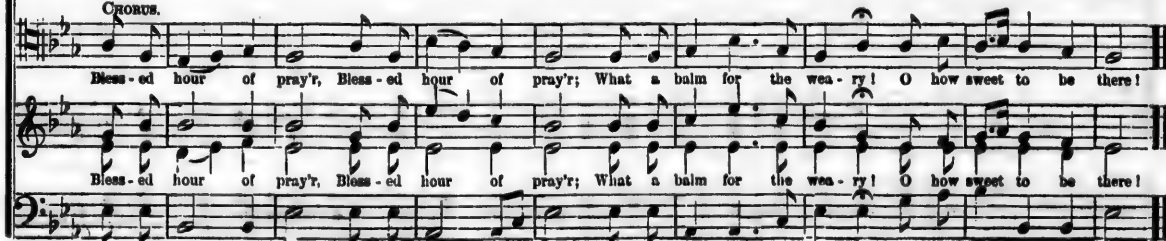
3. 'Tis the bless-ed hour of pray'r, when the tempt-ed and tried To the Sav-lour who loves them their sor-row con-side;
 4. At the bless-ed hour of pray'r, if we firm-ly be-lieve That the bless-ing we ask for we'll sure-ly re-ceive,



If we come to Him in faith, His pro-tec-tion to share, What a balm for the wea-ry! O how sweet to be there!
 When He tells us we may cast at His feet ev-ery care, What a balm for the wea-ry! O how sweet to be there!

With a sym-pa-this-ing heart He re-moves ev-ery care, What a balm for the wea-ry! O how sweet to be there!
 In the full-ness of de-light we shall lose ev-ery care, What a balm for the wea-ry! O how sweet to be there!

CHORUS.



Bless-ed hour of pray'r, Bless-ed hour of pray'r; What a balm for the wea-ry! O how sweet to be there!

Bless-ed hour of pray'r, Bless-ed hour of pray'r; What a balm for the wea-ry! O how sweet to be there!

Friend;
hear!- side;
- ceive,there!
there!there!
there!

there!

there!

BARBER. L. M.

JOHN McCLASHAN. 151

1. Awake, our souls! a-way, our fears! Let every trembling tho't be gone; Awake, and run the heavenly race. And put a cheer-ful cour-age on!

2. True, 'tis a strait and thor-ny road, And mortal spir-its tire and faint. But they for-get the migh-ty God, Who feeds the strength of ev-ery saint.

Enunciation decided. Moderato.

SHEPHERD. C M.

H. BARBER.

1. Hail, sacred truth! whose piercing rays, Dis-pel the shades of night; Dis-fus-ing o'er a ru-in'd world The healing beams of light.

2. O send thy light and truth a-broad, In all their ra-diant blaze; And bid th'ad-mir-ing world a-dore, The glories of thy grace.

Mrs. MARY S. B. DANA.

I'M A PILGRIM.

"Italian Air."

1. I'm a pil-grim, and I'm a stran-ger; I can tar-ry, I can tar-ry but a night! Do not de-tain me, for I am go-ing

2. Of that ci-ty, to which I jour-ney; My Re-deem-er, my Re-deem-er is the light; There is no sor-row, nor a-ny sigh-ing,

3. There the sunbeams are ev-er shin-ing, Oh, my long-ing heart, my longing heart is there; Here in this coun-try, so dark and drea-ry,

CHORUS.

To where the streamlets are ev-er flow-ing.
Nor a-ny tears there, nor a-ny dy-ing.
I long have wandered for-lorn and wea-ry.

I'm a pil-grim, and I'm a stran-ger; I can tar-ry, I can tar-ry but a night!

THE CARNOVALE.

The English version by SAMILLA NOVELLO.

(CHORUS FOR FOUR VOICES.)

Composed by G. ROSSINI.

f Allegro.

We are beg-gars struck with blind-ness, Liv-ing on the rich man's kind-ness, On a day of joy and feast-ing, To the

We are beg-gars struck with blind-ness, Liv-ing on the rich man's kind-ness, joy and feast-ing, To the

We are beg-gars struck with blind-ness, Liv-ing on the rich man's kind-ness, joy and feast-ing, To the

We are beg-gars struck with blind-ness, Liv-ing on the rich man's kind-ness, On a day of joy and feast-ing, To the

a piacere. *f a tempo.*

poor, oh I please to give, please to give. Pret-ty maid-ens, wives, and ma-trons, Ope your purs-es, be our

poor, oh I please to give, please to give, please to give. Pret-ty maid-ens, wives, and ma-trons, Ope your purs-es, be our

poor, oh I please to give, please to give, please to give. Pret-ty maid-ens, wives, and ma-trons, Ope your purs-es, be our

poor, oh I please to give, please to give. Pret-ty maid-ens, wives, and ma-trons, Ope your purs-es, be our

THE CARNOVALE. Continued.

153

a piacere. Allegretto.

pa-trons; As we blind can't see your beauty, Let us know your hearts are kind.

Please to give.

a piacere.

pa-trons; As we blind can't see your beauty. Let us know your hearts are kind. Please to give. please to give.

a piacere.

pa-trons; As we blind can't see your beauty, Let us know your hearts are kind. Please to give, please to give. We are mer-ry beg-gars,

a piacere.

pa-trons; As we blind can't see your beauty, Let us know your hearts are kind.

Please to give.

p cres.

Gal - ly mon-ey-box-es ringing; Lis-ten to our pleasant dit-ty,

We are mer-ry beggars, singing, Gal-ly mon-ey-box-es ringing; Lis-ten to our pleasant dit-ty, With do,

sing-ing, Gal-ly mon-ey-box-es ringing, Gal-ly mon-ey-box-es ringing; Lis-ten to our pleasant dit-ty, With do,

We are mer-ry beggars ringing; Lis-ten to our pleasant dit-ty,

THE CARNOVALE. Continued.

With do, re, mi, fa, sol, la. All we sing is Please to give, all we sing is Please to
 re, mi, fa, sol, la, With do, re, mi, fa, sol, la. All we sing is Please to give, all we sing is Please to
 All we sing is Please to give, all we sing is Please to

ff

Allegro moderato.

give. *p* We know good manners, tho' we be blind beg-gars all. We thank you
 give. *p* We know good manners, tho' we be blind beg-gars all.
 give. *p* We know good manners, tho' we be blind beg-gars all.
 give. *p* We know good manners, tho' we be blind beg-gars all. We thank you

THE CARNOVALE. Continued.

155

heart - i - ly for gifts how - ev - er small. Come, show your cha - ri - ty, kind lads and

We thank you heart - i - ly for gifts how - ev - er small.

We thank you heart - i - ly for gifts how - ev - er small.

heart - i - ly for gifts how - ev - er small. Come, show your cha - ri - ty, kind lads and

lass - es, Let each be - stow a tri - fle as he pass - es.

Come, show your cha - ri - ty, kind lads and lass - es, Let each be - stow a tri - fle as he

Come, show your cha - ri - ty, kind lads and lass - es, Let each be - stow a tri - fle as he

lass - es, Let each be - stow a tri - fle as he pass - es.

THE CARNOVALE. Continued.

First system of musical notation (treble and bass staves) with lyrics: Come, show your cha-ri-ty, come, show your cha-ri-ty, come, show your cha-ri-ty un-to the blind. Car-ni-val's pass-ing, Car-ni-val's pass-es. Come, show your cha-ri-ty, come, show your cha-ri-ty un-to the blind. Come, show your cha-ri-ty un-to the blind. Car-ni-val's pass-ing, Car-ni-val's

Second system of musical notation (treble and bass staves) with lyrics: pass-ing, Car-ni-val's pass-ing, pass-ing a-way, Car-ni-val's pass-ing, Car-ni-val's pass-ing, Car-ni-val's pass-ing, pass-ing a-way, Car-ni-val's pass-ing, pass-ing a-way, Car-ni-val's pass-ing, Car-ni-val's pass-ing, Car-ni-val's pass-ing, pass-ing a-way.

THE CARNOVALE. Continued.

167

Car - ni - val's

way, We know good manners, tho' we be blind beg - gars all. We thank you

- way, We know good manners, tho' we be blind beg - gars all.

- way, We know good manners, tho' we be blind beg - gars all.

- way, We know good manners, tho' we be blind beg - gars all. We thank you

pass-ing a -

heart - i - ly for gifts how - ev - er small. Come, show your cha - ri - ty, kind lads and

We thank you heart - i - ly for gifts how - ev - er small.

We thank you heart - i - ly for gifts how - ev - er small.

14 heart - i - ly for gifts how - ev - er small. Come, show your cha - ri - ty, kind lads and

lass - es, Let each be-stow a tri- fle as he pass - es.

Come, show your cha- ri - ty, kind lads and lass - es, Let each be-stow a tri- fle as he

Come, show your cha- ri - ty, kind lads and lass - es, Let each be-stow a tri- fle as he

lass - es, Let each be-stow a tri- fle as he pass - es.

Detailed description: This system contains four staves of music in G major (one sharp). The first staff is a vocal line with lyrics 'lass - es, Let each be-stow a tri- fle as he pass - es.' The second and third staves are vocal lines with lyrics 'Come, show your cha- ri - ty, kind lads and lass - es, Let each be-stow a tri- fle as he'. The fourth staff is a bass line with lyrics 'lass - es, Let each be-stow a tri- fle as he pass - es.' The music features a mix of eighth and sixteenth notes, with some rests.

Come, show your cha- ri - ty, come, show your cha- ri - ty, come, show your cha- ri - ty un - to the blind. Car - ni - val's pass - ing, Car - ni - val's

pass - es. Come, show your cha- ri - ty, come, show your cha- ri - ty un - to the blind. Car - ni - val's pass - ing, Car - ni - val's

pass - es. Come, show your cha- ri - ty un - to the blind.

Come, show your cha- ri - ty, come, show your cha- ri - ty, come, show your cha- ri - ty un - to the blind.

Detailed description: This system contains four staves of music in G major. The first staff is a vocal line with lyrics 'Come, show your cha- ri - ty, come, show your cha- ri - ty, come, show your cha- ri - ty un - to the blind. Car - ni - val's pass - ing, Car - ni - val's'. The second staff is a vocal line with lyrics 'pass - es. Come, show your cha- ri - ty, come, show your cha- ri - ty un - to the blind. Car - ni - val's pass - ing, Car - ni - val's'. The third staff is a vocal line with lyrics 'pass - es. Come, show your cha- ri - ty un - to the blind.' The fourth staff is a bass line with lyrics 'Come, show your cha- ri - ty, come, show your cha- ri - ty, come, show your cha- ri - ty un - to the blind.' The music features a mix of eighth and sixteenth notes, with some rests.

THE CARNOVALE. Concluded.

159

pass - ing, Car - ni - val's pass - ing, pass - ing a - way, Car - ni - val's pass - ing, Car - ni - val's pass - ing, Car - ni - val's pass - ing, pass - ing a -

pass - ing, Car - ni - val's pass - ing, pass - ing a - way, Car - ni - val's pass - ing, Car - ni - val's pass - ing, Car - ni - val's pass - ing, pass - ing a -

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with the same key signature. The music is written in a 2/4 time signature. The first staff has a forte (ff) dynamic marking. The lyrics are written below the staves, with hyphens indicating syllables that span across notes.

- way, pass - ing a - way, pass - ing a - way, pass - ing a - way.

- way, pass - ing a - way, pass - ing a - way, pass - ing a - way.

The second system of the musical score also consists of four staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature. The lyrics continue below the staves, with the final phrase being 'pass - ing a - way.' repeated four times.

1. Sweet land of rest! for thee I sigh, When will the moment come, When I shall lay my armor by, And dwell with Christ at home!

2. To Je - sus Christ I sought for rest, He bade me cease to roam, And fly for suc - cor to his breast, And he'd con - duct me home.

On earth no tran - quill joys I know, No peaceful sheltering dome; This world's a wil - der - ness of woe, This world is not my home.

Wea - ry of wandering round and round This vale of sin and gloom, I long to quit th' unhallowed ground. And dwell with Christ at home.

THE LORD'S PRAYER. Chant.

^{"Gregorian."}
Arr. by Dr. LOWELL MASON.

Our Father who art in heaven, hallowed... be thy name, Thy kingdom come, thy will be done in... earth as it is in heaven.

Give us this day our... dol - ly bread, And forgive us our trespasses as we forgive... them that trespass a - gainst us.

And lead us not into temptation, but deliver us from evil, For thine is the kingdom, and the power, and the glory, for - ever and ever. A - MEN.

THE MERRY MILL-WHEEL.

T. F. SEWARD. 161

Trioso.

Click, clack, hear the mer-ry mill-wheel, Click, clack, click, clack, hear the mer-ry mill-wheel, click, clack, Wa-tern ev-er dash-ing,

Click, clack, Click, clack, click, clack, click, clack, Wa-tern ev-er dash-ing,

Drops so bright-ly flash-ing, Pleas-ant is the sound from morn till night of click, clack, hear the mer-ry mill-wheel, click, clack,

Drops so bright-ly flash-ing, Pleas-ant is the sound from morn till night of click, clack, click, clack,

FINE.

click, clack, hear the mer-ry mill-wheel, click, clack, Thro' the vale re-sounding, From the hills re-bound-ing, Click, clack, the mer-ry song goes.

click, clack, hear the mer-ry mill-wheel, click, clack, Thro' the vale re-sounding, From the hills re-bound-ing, Click, clack, the mer-ry song goes.

Andante e sempre legato.

Smoothly now the wa-ters flow-ing, Smoothly now the wa-ters flow-ing, Murmur soft and low their song, yes, Mur-mur soft and
 Smooth-ly the wa-ters are ev-er flow-ing, Mur-muring sweet-ly their beau-ti-ful
 Smoothly now the wa-ters flow-ing, Smoothly now the wa-ters flow-ing, Murmur soft and low their song, yes, Mur-mur soft and

low their song; Lil-ies fair, with sweet breath grow-ing, Lil-ies fair, with sweet breath growing, Where the mill, the mill is sing-ing,
 song; Lil-ies so fair, with their sweet breath are grow-ing, Where the old mill sings its
 low their song; Lil-ies fair, with sweet breath grow-ing, Lil-ies fair, with sweet breath growing, Where the mill, the mill is sing-ing,

*This line may be omitted.**Tempo primo.*

Brightly its hap-py song. Where the old mill sings its bright, hap-py song. Click, clack, hear the mer-ry
 bright hap-py song.
 Brightly its hap-py song. Where the old mill sings its bright, hap-py song. Click, clack, hear the mer-ry

THE MERRY MILL-WHEEL. Concluded.

183

D.C.

click, clack, click, clack, click, clack, click, clack, Hark! 'tis the mill, 'tis the mill.

mill-wheel, click, clack, Click, clack, hear the merry mill-wheel, click, clack, click, clack, click, clack, click, clack, click, clack, Hark! 'tis the mill, 'tis the mill.

WHY WAILETH THE WIND?

T. F. S.

FINE.

Andante.

1. Why wail - eth the wind thro' the tree - tops so sad - ly, Why sigh - eth the zeph - yr so mourn - ful - ly now?

2. Why lin - ger the clouds in the sun's part - ing glo - ry, Why min - gle their shade with the bright - ness be - low?

3. Why wail - eth the wind thro' the tree - tops so sad - ly, Why sigh - eth the zeph - yr so mourn - ful - ly now?

D.C.*

Their mu - sic, tho' sweet as the whis - per of an - gels, It tells me the tale of a grief long a - go.

This light, tho' as soft as the smile of a loved one, Yet speaks to my heart of a grief long a - go.

Their mu - sic, tho' sweet as the whis - per of an - gels, It tells me the tale of a grief long a - go.

* An increased effect will be given by singing the De Capo as a humming chorus, with the mouth closed.

MY FATHER LIES DRUNK.

THEODORE E. PERKINS.

With Expression.

1. Cold, cold is the night, and the snow-flakes are fall - ing. The north wind is
 2. How hap - py we were in the lit - tle brown cot - tage, That stood by the
 3. Dear moth - er, her grave is just there in the val - ley— I wish I were

blow - ing so bit - ter and wild, It pierc - es my heart thro' these worn, tat - ter'd gar - ments, Will no - bod - y
 hilt - side, I mind it so well! Till fa - ther be - gan to be late at his com - ing, And then what we
 sleep - ing, so calm - ly as she! Her spir - it, I know, is at home with the an - gels, But what do I

help me, a poor, friendless child? I look at the lights as they stream thro' the win - dow, How warm and how cheer - ful the
 suf - fer'd I nev - er can tell. We tried all we could from his faults to re - claim him, He some - times would weep when we
 heart? She is call - ing for me! "Yes, moth - er, I'm com - ing!" the strug - gle is o - ver; The soul of that lone one from

MY FATHER LIES DRUNK. Concluded.

185

agitato.

slower.

lus - tre they shed, While here I must wan - der a - lone and for - sa - ken, For fa - ther lies *drunk*, and my moth - er is dead.
 earn - est - ly plead, But e - vil com - pun - tions soon brought him to ra - in, And now he lies *drunk*, and my moth - er is dead.
 sor - row has fled; With on - ly the north - winds to tell the sad sto - ry: "My fa - ther lies *drunk*, and my moth - er is dead."

GILFILLIAN.

OH! WHY LEFT I MY HAME?

Arr. by THEODORE E. PERKINS.

1. Oh! why left I my hame? why did I cross the deep? Oh! why left I the land, where my fore - fa - thers sleep? I
 2. The palm tree ris - eth high, and sweet the myr - tie springs, And to the moun - tain maid the bul - bul sweet - ly sings; But I
 3. Oh! here nne Sab - bath bells, a - wake the Sab - bath morn, Nne voice o' reap - ers heard a - mang the yel - low corn; For the
 4. There's joy for eve - ry woe, and a balm for eve - ry pain, But the first joys o' our hearts come nev - er back a - gain, There's a

sigh for Sco - tia's shore, and I gaze a - cross the sea, But I can - na get a blink o' my ain coun - tie.
 din - na see the broom, and its tas - sels on the lee, Nor hear the lin - tie's sang o' my ain coun - trie.
 ty - rant's voice is here, and the wall o' ala - ve - rie, But the sun o' free - dom shines in my ain coun - trie.
 path a - cross the deep, and a track a - cross the sea, But the wea - ry ne'er re - turn to their ain coun - trie.

THE FOREST SONG AWAKE.

J. M. PELTON.

Allegro Moderato.

f A-wake! A-wake! A-wake! A-wake! A-wake! A-wake! *mf* 1. The for-est song a-wake, And sound the cheer-ful horn, Come

f A-wake! A-wake! A-wake! A-wake! A-wake! A-wake! *mf* 2. A mer-ry band are we, Thro' wood and glade we speed; We

m *cres.* from the bush and brake, And hail the blushing morn. *m* *cres.* The fox we have traced, The stag we have chased, And mer-ri-ly fro-lic will

chase the game with glee, On foot and ea-ger steed. Then hail the glad morn, With chanson and horn, And cheer-i-ly greet the fair

we; The wild val-leys ring, While gay-ly we sing The for-est-er's shrill mel-o-dy.

queen; And when the dim night To sleep shall in-vite, We'll rest on a couch of bright green. Then would el-fins come from the

THE FOREST SONG AWAKE. Concluded.

167

horn, Come

seed; We

o - lie will

meet the fair

me from th

And the ech-oes that sleep in the valleys shall wake, To the sound of our shrill bu-gle

bush and the brake, And gam-bol o'er the lawn; And the ech-oes that sleep in the valleys shall wake, To the sound of our shrill bu-gle

horn, And the ech-oes that sleep in the val-leys shall wake, To the sound of our shrill bu-gle horn! Hark! fol-low, hark!

horn, And the ech-oes that sleep in the val-leys shall wake, To the sound of our shrill bu-gle horn! Hark! fol-low, hark!

pp Echo.

hark! hark! hark!

Tra la la,.....

la la la la, Tra

la, Tra la la,.....

la la la la, Tra la la.

hark! hark! hark!

Tra la la,.....

Tra la la, Tra la la,.....

Tra la la,.....

Tra la la.

WHEN SHALL WE MEET AGAIN.

THEODORE S. PERKINS.

1. When shall we meet a - gain, Meet ne'er to sev - er? When will peace wreath her chain, Round us for - ev - er?

2. When shall love free - ly flow Pure as life's riv - er? When shall sweet friend - ship glow, Change - less for - ev - er?

Our hearts will ne'er re - pose Safe from each blast that blows In this dark vale of woes— Nev - er— no, nev - er!

Where joys ce - les - tial thrill. Where bliss each heart shall fill, And fears of part - ing chill— Nev - er— no, nev - er!

NORTH PELHAM. C. M.

JOHN McGLASHAN.

1. Je - ho - vah God! thy gracious power On ev - ry hand we see; Oh, may the bless - ing of each hour Lead all our thoughts to thee.

2. Thy power is in the o - cean deeps And reaches to the skies; Thine eyes of mer - cy nev - er sleep, Thy goodness nev - er dies.

BURNHAM. L. M.

R. A. BARHOFF. 169



1. Up to the fields where an - gels lie, And living wa - ters gen - tly roll, Fain would my tho'ts as - cend on high. But sin hangs heav - y on my soul.

2. O, might I once mount up and see, The glories of th'e - ter - nal skies! How vain a thing this world would be! How empty all its feet - ing joys!

COME TO ME. Chant.

WM. B. BRADBURY.



1. With fearful eyes I look around. Life seems a dark and stormy sea; Yet 'midst the gloom, I hear sound. A heavenly voice: "Come to me."

2. It tells me of a place of rest— It tells me where my soul may flee; O, to the weary, faint, oppressed, How sweet the tid - ding, "Come to me."

3. When nature shudders, loth to part From all I love, en - joy, and see; When a faint chill steals o'er my heart, A sweet voice ut - ters, "Come to me."

4. Come, for all else must fall and die. Earth is no resting place for thee; Heavenward direct thy weeping eye. I am thy por - tion, "Come to me."

5. O voice of mercy! voice of love! In conflict, grief and ag - o - ny, I support me, cheer me from above! And gently... "Come to me."

HE WAS DESPISED. Chant.

Dr. GREEN.



1. He was despised and re - jected of men; A man of sorrows... and ac - quainted with grief;

2. And we hid us it were our fa - ces from him; He was despised and we es - teemed him not;

3. Surely he hath borne our griefs, and carried our sorrows; Yet we did esteem him stricken, smitten of God, and af - flicted;

4. But he was wounded for our trans - gressions, as one who is smitten for his in - iquities; And he bore the punishment of our peace, that we should be in peace, and he bore the chastisement of our peace, that we should be in peace;

5. The chastisement of our peace, that we should be in peace, and he bore the chastisement of our peace, that we should be in peace;

6. All we like sheep... have gone a - stray; We have turned every one to his own way;

7. And the Lord hath laid on him the in - iquity of us all.

1. Zi-on, a-wake! thy strength renew, Put on thy robes of beauteous hue, Church of our God a-rise and shine, Bright with the beams of truth di-vine.

2. Soon shall thy radiance stream a-far, We as the heathen na-tions are, Gentiles and kings thy light shall burn, All shall admire and love thee too.

GREENWOOD. S. M.

J. R. SWEETSER.

1. If, on a qui-et-ten, Tow'd heaven we calm-ly sail, With grateful hearts, O God, to thee, We'll own the fav'r-ing gale.

2. But should the sur-ges rise, And rest de-lay to come, Blest be the sor-row, kind the storm, Which drives us near-er home.

THY WILL BE DONE. Chant.

THEODORE E. PERKINS.

1. "Thy will be done!" In devious way the hurrying stream of life may run; Yet still our grateful hearts shall say,..... "Thy.... will be done."

2. "Thy will be done!" If o'er us shine a gladdening and a.. prosperous sun; This prayer will make it more divine,..... "Thy.... will be done."

3. "Thy will be done!" Though shrouded o'er our..... path with gloom, One comfort, one is ours; to breathe, while we adore, "Thy.... will be done."

First time First Chorus—Second time Full Chorus.

FAREWELL TO WINTER.

W. B. BRADBURY.

171

Joyfully. f

Repeat. f

1. O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly.
2. O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly.

Old crab - bed win - ter
He scents the spring on

3. O - pen wide the doors, sing a - loud for joy, Be live - ly, boys, be live - ly, boys, be live - ly,

The spring - birds raise a

must de - part, He packs his rub - bish, loth to start. And lol - ters round from room to room, With coughs, and sighs, and
eve - ry gale, And turns with ter - ror, weak and pale; The poor old man is filled with fear, He knows his mor - tal

joy - ful strain, And hear the read - y, sweet re - frain, An ech - o from each answering breast, Come in, come in, thou

looks of gloom. Be live - ly, boys, be live - ly, boys, be live - ly, boys, be live - ly, be live - ly.
foe is near. Be live - ly, boys, be live - ly, boys, be live - ly, boys, be live - ly, be live - ly.

wel - come guest. Be live - ly, boys, be live - ly, boys, be live - ly, boys, be live - ly, be live - ly.

ZION, AWAKE!

Maestoso. (Let the parts rise as they sing.)

Grand Canon in four parts, by Sir MICHAEL COSTA.

New ending and arrangement, and new adaptation of words, by Geo. F. Root.

Tenor. *mf**cres..... f*

Zi - on, a - wake from thy sad - - ness, Wake! for thy foes shall op-press thee no more, Bright dawns the day - star of

*f**cres.....**p**mp*

glad - ness! The night of thy sor - row is o'er! Daugh - ter, the pow'r that hath saved..... thee, ex -

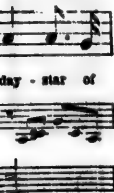
*mf**mf**cres..... f*

toiled with the tim - bre! shall be..... Yes shout! for the foe that enslaved thee Is vanquished, and Zi - on is free!

ZION, AWAKE! Continued.

173

EL CORRA.
By Geo. F. Root.



ALTO. *mf* *cresc.* Zi - on, wake from thy sad - ness, *f* foes op-press thee no more, *mp* op - press no more.
Zi - on, a - wake from thy sad - - ness, *f* Wake, for thy foes shall op-press thee no more, *mp* Bright dawns the day - star of

dim. *p* Wake! for thy night of sor - row is o'er, *dim.* *p* is o'er,..... *mp* The pow'r that saved, that saved.....
mf glad - ness! the night of thy sor - row is o'er. *mp* Daugh - ter, the pow'r that hath saved..... thee, *ex.*

cresc. *mf* thee, *ex.* *cresc.* tolled..... shall be..... the foe now is van - quished and Zi - on is free, Zi - on is
tolled with the tim - brel shall be..... *mf* Yes, shout! for the foe that en-slaved thee is van - quished and Zi - on is free.

free, Wake from thy sad - ness, thy foes shall op-press thee no more,.... no

ALTO.

TI - on wake from thy sad - ness, foes op-press thee no more, op-press no more.

SOPRANO. m. *acc.*

TI - on a-wake from thy sad . . ness! Wake! for thy foes shall op-press thee no more, Bright dawns the day - star of

more..... For now thy sor - row is o'er, Daugh - ter, the pow'r that hath saved thee, that hath

Wake! for the night of sor - row is o'er, is o'er..... The pow'r that saved, that saved.....

glad - ness! The night of thy sor - row is o'er! Daugh - ter, the pow'r that hath saved..... thee, Ex -

ZION, AWAKE! Continued.

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no
star of

saved thee, Ex - tolled..... shall be; the foe that 'slaved thee is vanquished, and Zi - on is free, Zi - on is
thee, Ex . . . tolled..... shall be..... the foe now is vanquished, and Zi - on is free, Zi - on is
toll'd with the tim - bre! shall be..... Yes shout! for the foe that enslaved thee is vanquished, and Zi - on is free!

hath
Ex -

free! Zi - on, a-wake from sad - ness, A - wake, for bright dawns the
free! Wake from thy sad - ness, thy foes shall op-press thee no more,..... no
Zi - on, wake from thy sad - ness, foes op-press thee no more, op - press no more.
Zi - on, a-wake from thy sad - ness, Wake, for thy foes shall op-press thee no more, Bright dawns the day - star of

day star, thy night is o'er. Wake, the pow'r that saved thee, ex - . . .
 more for now thy sor - row is o'er. Daugh - ter the pow'r that hath saved thee, that hath
 Wake! for thy night of sor - row is o'er, *dim.* is o'er. The pow'r that saved, that saved.
 glad - nem! the night of thy sor - row is o'er. Daugh - ter, the pow'r that hath saved. thee, ex -

- tolled shall be, ex - tolled shall be, for Zi on is free, is free, is free.
 saved thee, ex - tolled. shal be; the foe that 'slaved thee is vanquished, and Zi - on is free, is free.
 thee, *cres.* tolled. shall be. the foe now is van - quished and Zi - on is free, is free.
 tolled with the tim - brei shall be. Yes, shout! for the foe that enslaved thee is van - quished and Zi - on is free, is free.

ZION, AWAKE! Continued:

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mf *cres.* *f* *dim.* *cres.*

Zi on a-wake from thy sad - - - ness, Wake, for thy foes shall op-press thee no more, Bright dawns the day - star of

ALTO. *p*

Wake, op-press no more,

mf *cres.* *dim.* *cres.*

Zi - on a-wake from thy sad - - - ness! Wake! for thy foes shall op-press thee no more, Bright dawns the day - star of

f *cres.* *acc.*

glad - - - ness, The night of thy sor - row is o'er, is o'er, The night of thy sor - row is o'er; Awake, awake, O Zi - on,

f *cres.* *f*

glad - - - ness, The night of thy sor - row is o'er, is o'er, The night of thy sor - row is o'er; A -

Awake, awake, O Zi - on,

ZION, AWAKE! Concluded.

wake! see the day - star of glad - - ness. The night of thy sor - row is o'er, awake, awake, oh Zi - on wake! see the day - star of
 wake! see the day - star of glad - - ness. The night of thy sor - row is o'er, awake, awake, oh Zi - on wake! see the day - star of
 wake..... The night of thy sor - row is o'er, A - wake!.....
 wake! see the day - star of glad - - ness, The night of thy sor - row is o'er, awake, awake, oh Zi - on wake! see the day - star of
 glad - - ness, The night of thy sor - row is o'er. A - men, A - men.....
 glad - - ness, The night of thy sor - row is o'er. A - men, A - men.....
 The night of thy sor - row is o'er. A - men, A - men.....
 glad - - ness,

The musical score consists of two systems. Each system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment at the bottom. The lyrics are written below the vocal staves. The piano part features a steady eighth-note accompaniment. The score concludes with a final chord.

BEYOND THE SMILING AND THE WEEPING.

Rev. H. DONAR, D. D.

THEODORE E. PERKINS.

179

1. Be - yond the smil - ing and the weep - ing, I shall be soon; Be - yond the wak - ing and the sleep - ing, Be - yond the sow - ing and the
 2. Be - yond the bloom - ing and the fad - ing, I shall be soon; Be - yond the shin - ing and the shad - ing, Be - yond the hop - ing and the

3. Be - yond the part - ing and the meet - ing, I shall be soon; Be - yond the fare - well and the greet - ing, Be - yond the pulse's fe - ver

4. Be - yond the frost - chain and the fe - ver, I shall be soon; Be - yond the rock - waste and the riv - er, Be - yond the ev - er and the

reap - ing, I shall be soon. Love, rest and home! Sweet home, sweet home! Lord, tar - ry not, but come, Lord, tar - ry not but come.
 dread - ing, I shall be soon.

beat - ing, I shall be soon. Love, rest and home! Sweet home, sweet home! Lord, tar - ry not, but come, Lord, tar - ry not but come.

now - er, I shall be soon. Love, rest and home! Sweet home, sweet home! Lord, tar - ry not, but come, Lord, tar - ry not but come.

Not too fast,

1. Oh, where shall rest be found? Rest for the wea-ry soul? 'Twere vain the o-ocean depths to sound, Or pierce to ei-ther pole.
 2. The world can nev-er give The bliss for which we sigh: 'Tis not the whole of life to live, Nor all of death to die.
 3. Be-yond this vale of tears There is a life a-bove, Un-measured by the flight of years, And all that life is love.

HUMBLE DEVOTION. Chant.

THEODORE E. PERKINS.

1. From the recesses of a lowly spirit, My humble pray'r ascends—O Father, I hear it! Borne on the trembling wings of fear and meekness; For—give its weakness.
2. I know—I feel how mean, and how unworthy, The lowly sacrifice I pour be-fore thee: What can I offer thee, O thou most holy! But—sin and folly?
3. Lord, in thy sight, who ev'ry bosom viewest, Cold in our warmest vows, and I vain our trust: Twanghts of a hurrying hour—Our lips repeat them—Our hearts for- get them.
4. We see thy hand—it leads us—it supports us: We hear thy voice—it counsels and it courts us: And then we turn away: and still thy kindness For— gives our blindness!
5. Who can resist thy gentle call, appealing To ev'ry generous thought and grateful feeling! Oh! who can hear the accents of thy mercy, And— nev-er love thee?
6. Kind Benefactor! plant within this bosom The seeds of holiness, And let them blossom in fragrance, and in beauty bright and vernal, And I spring e-ternal.
7. Then place them in those everlastig gardens, Where angels walk, and seraphs are the wardens: Where ev'ry flow'r, brought safe thro' death's dark portal, Be— comes im-

THE LORD IS MERCIFUL. Chant.

DR. MASON.

1. The Lord is merciful and gracious, slow to anger, and a-bundant in mercy. He will not always chide, neither will he keep his anger for ev-er.
2. He hath not dealt with us after our sins, nor rewarded us according to our in-i-quities. For as the heaven is high above the earth, so great is his mercy toward them that fear— him.
3. As far as the east is from the west, so far hath he removed our trans-gressions from us. Like as a father pitieth his children, so the Lord pitieth them that fear— him.
4. For he knoweth our frame, he remembereth that we are dust. He knoweth our frame, he remembereth that we are dust. A—men.

ELEMENTAL INSTRUCTION.

CHAPTER I.

Introduction.

1. A musical sound is called a tone.

A **Tone** has four essential properties: *Length, Pitch, Power, Character*. So we divide elementary musical instruction into four departments, named as follows:

1. *Rhythmics*, treating of the length of tones.
2. *Melodics*, treating of the pitch of tones.
3. *Dynamics*, treating of the power of tones.
4. *Quality*, treating of the character of tones.

NOTE.—Quality of sound is determined by the relation of overtones to their fundamental. We may illustrate this better by comparing the tones produced by different instruments: Piano, Organ, Flute and Violin, with one another. The difference between these tones is called *Quality*.

CHAPTER II.

Rhythmics.—Notes.

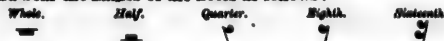
2. **Tones** are represented by characters called *Notes*.

3. **Notes** represent the length of tones, and also the order of their succession.

4. The following notes are in common use, their names indicating their representative length:



5. **Silence** is indicated by characters called *Rests*, which correspond in length, and bear the names of the notes as follows:



6. By the addition of a *Dot* a note is made to represent a tone one-half longer than it would otherwise; thus a *dotted whole note* (♩.) is equal to *three halves*, a *dotted half* (♪.) is equal to *three quarters*, etc. The dot may be used with the same effect after a rest.

7. A figure three (3) placed over or under any three equal notes (♩ ♩ ♩) reduces the length represented by them to that of two of the same kind.

without the figure. Tones thus represented, and notes thus written, are called *Triplets*.

CHAPTER III.

Rhythmics.—Of Measures.

8. The relative length of tones is ascertained by a supposed division of time as it passes into equal portions. These portions of time are called *measures or parts of measures*.

9. Measures and parts of measures are indicated, 1st, to the ear by equal counting, as one, two; one, two; 2d, to the eye by motions of the hand called *Beats or Beating time*.

NOTE.—In order to have the motions of the hand equal, so that the division of the measure may be accurately made, let the Class describe the motions by saying, *downward beat and upward beat*. Let the Class in the practice of beating time, describe the beats *loud*, afterwards perhaps in a *whisper*, but finally in *silence*, thinking only of the words that describe the beats. There is no better way of marking the divisions of time than by *beating*, and it should never be discontinued. Encourage the Class from the beginning to form the habit of *mental counting*.

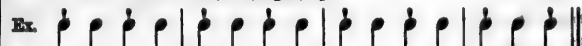
10. There are four kinds of measures in use. One having two parts with an accent on the first part is called *Double Measure*; as one, two; one, two. Motions of the hand down and up.



One having three parts with an accent on the first part is called *Triple Measure*; as one, two, three; one, two, three. Motions of the hand, down, left, up.



One having four parts with an accent mainly on the first and slightly on the third part, is called *Quadruple Measure*; as one, two, three, four, etc. Motions of the hands down, left, right, up.



One having six parts, and accented mainly on the first and slightly on the fourth, is called *Sextuple Measure*; as one, two, three, four, five, six, etc.

Motions of the hand down, down (in the first the hand falling half way), left, right, up, up.

Ex.



11. Measures are represented to the eye by interspaces between vertical lines; the dividing lines are called *Bars*.

12. The end of a line of poetry or section in music or the final close is indicated by a *Double Bar* as in foregoing examples.

13. In the examples given a quarter-note has been taken as the standard in representing the varieties of measures, but any other note may be used.

14. Figures are used to designate the *Kind* as well as variety of measures written in form of a fraction, the *Numerator* indicating the kind of measure, and the *Denominator* the variety of note.



CHAPTER IV.

Melodics.—The Scale.

15. The *Diatonic Scale* consists of a regular succession of eight tones arranged with respect to their relative pitch.

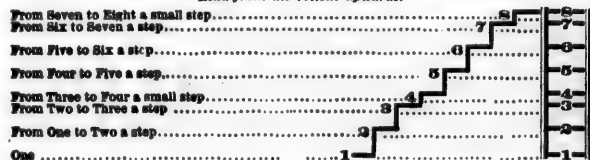
16. The tones of the scale receive their names from numbers, beginning with the lowest, thus: one, two, etc.

17. The difference of pitch between any two tones is called an *Interval*.

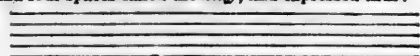
18. In the regular scale there are two kinds of Intervals, large and small, called *Steps* and *Small Steps*. The intervals occurring between 3 and 4 and 7 and 8 are *small steps*; all the others are *steps*.

ILLUSTRATION OF THE MUSICAL LADDER.

Read from the bottom upwards.



19. The *relative pitch* of tones is represented by a *character* consisting of five lines and four spaces called the *Staff*, and expressed thus:



20. Each line and each space is called a *Degree*; counting from the lowest, the staff contains nine degrees, there being five lines and four spaces.

21. When more than nine degrees are needed, lines and spaces are added, either above or below the staff; they are called *Added Lines*.

22. Any degree of the staff may be used for *tone one*; and then the others must follow in regular order.

23. The melodic succession of tones is indicated by notes written upon the staff.

CHAPTER V.

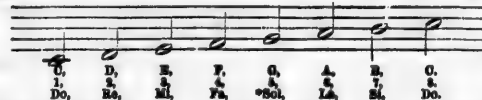
Melodics.—Absolute Pitch.—Scale Pitch and Clefs.

24. Absolute pitch, or the pitch of tones independent of scale relationship, is indicated by letters, as A, B, C, D, E, F, G.

25. In our first or model scale, C is used at one; the order of the tones being as follows: C is one, D is two, E is three, F is four, G is five, A is six, B is seven, C is eight.

NOTE.—The following question is sometimes asked of the Teacher: "Why is the letter C taken in preference to A, as the name of One, in this scale, which is always presented first to the class?" Answer: The tones of the minor scale received their names first, and A was taken as the name for One in that scale, C, being Three of that scale, becomes One of the major. The scale based on C is often called the natural scale, but it is no more so than any other. The term natural refers only to the manner in which the scale is played on the Piano or Organ. It being the only position, in which the scale can be played upon the Piano or Organ, without the use of the sharp or flat keys.

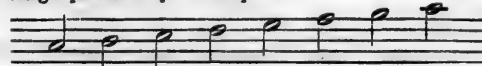
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* The syllable *So* (pronounced *Soh*) is recommended instead of *Sol* for the reason that it terminates with an open vowel.

26. The scale may be represented on the staff in various positions: 1st, the tone one represented as in example above by the added line below; 2d, tone one being represented by second space.

Ex.

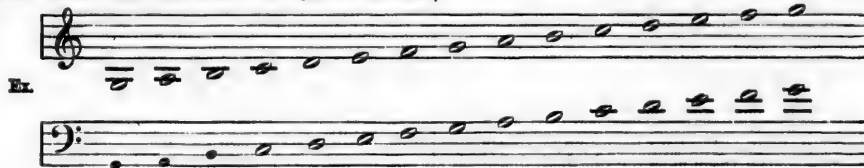


27. The letter called a *Clef* is used to determine the position and pitch of

the scale as represented on the staff. Those in most common use are F and G.

28. The G clef, placed on the second line, is used for Treble and Alto, and frequently for Tenor voices. The F clef, placed on the fourth line, is used for Bass and (when two parts are written on the same staff) for Tenor voices. The small notes represent the scale extended or repeated in part, at a higher or lower pitch. The Tenor clef is used in the body of this work as

a matter of convenience, simply designating the part. It will be observed that in making the G clef, the final curl should go around the second line of the staff, which is G, giving that name to the clef. In the F or Bass clef, the heavy dot with which the clef commences is always made on the fourth or F line of the staff. This clef takes its name from that line. The two dots which finish the clef, should be placed, one above and one below the line.



CHAPTER VI.

Melodies. — Chromatic Scale.

29. Between those tones of the scale which form the interval of a step, an intermediate tone may be introduced; thus, intermediate tones may occur between one and two, two and three, four and five, five and six, and six and seven; but not between three and four and seven and eight, because the intervals between these tones are already small steps, and these are the smallest practicable intervals known in the musical system.

30. The intermediate tones are named from the scale-tones between which they occur, with the word *sharp* or *flat* placed before or after it. Thus,

the intermediate tone between one and two, or C and D, may be named *sharp-one*, or *flat-two*. Again, if named from C, it is C-sharp, but from D, it is D-flat. The same principle applies in naming the other intermediate tones.

31. An intermediate tone is represented by a note with a character prefixed on the same degree of the staff as the scale-tone from which it is named; if named from one, the character is a sharp (#), if from two, it is a flat (b).

32. A scale, consisting of thirteen tones (eight scale-tones and five intermediate), having twelve intervals of a small step each, is called the *Chromatic Scale*.

CHROMATIC SCALE ASCENDING.

Names.	One,	sharp-one,	two,	sharp-two,	three,	four,	sharp-four,	five,	sharp-five,	six,	sharp-six,	seven,	eight,		
Pitch.	C,	C#,	D,	D#,	E,	F,	F#,	G,	G#,	A,	A#,	B,	C,		
Syllables.	Do,	di,	re,	ri,	mi,	fa,	fi,	sol,	si,	la,	li,	ti,	do.		

CHROMATIC SCALE DESCENDING.

Names.	Eight,	seven,	flat-seven,	six,	flat-six,	five,	flat-five,	four,	three,	flat-three,	two,	flat-two,	one,	
Pitch.	C,	B,	Bb,	A,	Ab,	G,	Gb,	F,	E,	Eb,	D,	Db,	C,	
Syllables.	Do,	si,	se,	la,	li,	sol,	se,	fa,	mi,	me,	re,	ri,	do.	

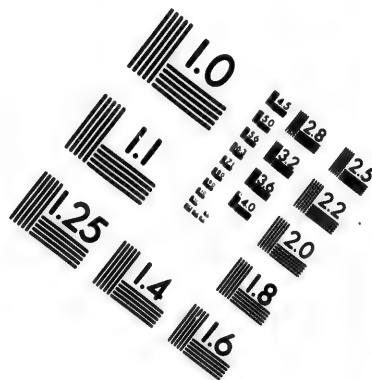
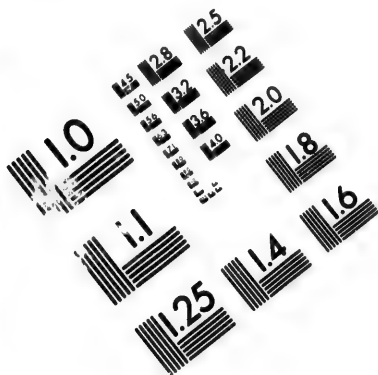
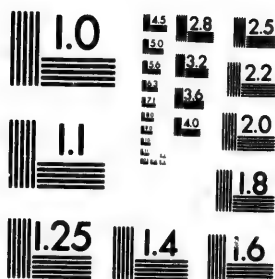


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CHAPTER VII.

Melodics.—Minor Scale.

32. There is another Diatonic Scale, consisting of eight tones, with its intervals differently arranged, called the *Minor Scale*.

33. The following forms are in common use:

1. In the natural minor scale the tones are arranged as follows:

A B C D E F G A (REGULAR).

2. The harmonic minor; thus,

A B C D E F G \sharp A (REGULAR).

3. The melodic minor; thus,

A B C D E F \sharp G \sharp A (IRREGULAR).

In connection with the melodic form ascending, the *Natural minor* is used in descending.

35. The minor scale, based upon six of the major scale, is called its *Relative Minor*; and the major scale, based upon three of the minor scale, is called its relative major.

NOTE.—The distinguishing feature of the Major and Minor Scale is the third. The Major Scale is known by its Major third, and the Minor Scale is known by its Minor third.

CHAPTER VIII.

Melodics.—Transposition of the Scale.

36. When the scale is based on C, it is said to be in its natural position. The pitch of the scale may be changed, and when any other pitch than C is taken as *one* of the scale, it is said to be *Transposed*.

37. In transposing the scale its proper order of intervals must be preserved by the use of the intermediate tones.

38. First transposition of the scale by Fifths, from C to G. All the tones, which constitute the key of C, will be found in the key of G, with the exception of F.

39. To preserve the proper order of intervals between *six* and *seven*, and between *seven* and *eight* in this transposition, it is necessary to take the tone F-sharp as *seven* in the new key.

40. The sign of F-sharp is placed at the beginning of the staff, immediately after the clef, and is called the *Signature*. The signature of the key of G is one or F-sharp. The signature of the key of C is said to be *natural*, as there are no intermediate tones used in that key.

EXAMPLE

Name.	one.	two.	three.	four.	five.	six.	seven.	eight.
Pitch.	G.	A.	B.	C.	D.	E.	F \sharp .	G.
Quality.	Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.

NOTE.—The pupil may ask the question, why F \sharp is used. Answer: In the key of C there are no flats and sharps used in playing that scale on the Piano or Organ. While in the key of G, in order to preserve the same order of intervals as occur in the key of C, the tone F \sharp is used instead of F.

NOTE.—Transposition affects the instrument only. The scale is the same to the singer, with its various intervals, no matter what the pitch may be. If the teacher has given his pupils practice in the scale of C with its various intervals, the bugbear of transposition will vanish, for it is the same to the voice whether pitched high or low.

ILLUSTRATION.

TABULAR VIEW OF TRANSPOSITION BY FIFTHS.

Key of G, signature one sharp or F \sharp .

Key of D, signature two sharps or F \sharp and C \sharp .

Key of A, signature three sharps or F \sharp , C \sharp and G \sharp .

Key of E, signature four sharps or F \sharp , C \sharp , G \sharp and D \sharp .

Key of B, signature five sharps or F \sharp , C \sharp , G \sharp , D \sharp and A \sharp .

TRANSPOSITION BY FOURTHS.

41. To preserve the proper order of intervals between three and four, and four and five in this transposition, it is necessary to take B \flat as four in the new key. B \flat is therefore the signature of the key of F.

EXAMPLE—SCALE OF F-MAJOR.

TABULAR VIEW OF TRANSPOSITION BY FOURTHS.

Key of F, signature one flat or B \flat .

Key of B \flat , signature two flats or B \flat and E \flat .

Key of E \flat , signature three flats or B \flat , E \flat and A \flat .

Key of A \flat , signature four flats or B \flat , E \flat , A \flat and D \flat .

Key of D \flat , signature five flats or B \flat , E \flat , A \flat , D \flat and G \flat .

CHAPTER IX.

Dynamics.—Power of Tones.

42. There are five principal degrees of Power as follows:

1. Very soft.....	<i>Pianissimo</i>	Abbreviation...	<i>pp</i>
2. Soft.....	<i>Piano</i>	"	<i>p</i>
3. Medium.....	<i>Mzzo</i>	"	<i>m</i>
4. Loud.....	<i>Foro</i>	"	<i>f</i>
5. Very loud.....	<i>Fortissimo</i>	"	<i>ff</i>

CHAPTER X.

Dynamics.—Form of Tones.

43. There are six principal forms of tones, as follows:

1. A tone begun, continued and ended with an equal degree of force is called an *Organ tone*. The Organ tone is indicated thus: —————
2. A tone beginning soft and gradually increasing to loud called *Crescendo*. The crescendo is indicated thus: <=====
3. A tone beginning loud and gradually diminishing to soft, called *Diminuendo*. The diminuendo or decrescendo is indicated thus: =====>
4. The union of the crescendo and the diminuendo, called the *Swell*. The swell is indicated thus: <=====>
5. A very sudden or instantaneous crescendo, called the *Pressure-tone*. The pressure-tone is indicated thus: <—
6. A tone struck very suddenly and forcibly, and instantly diminished, called an *Explosive Tone*, or *Sforzando* or *Forcinda*. The sforzando is indicated thus: >—

CHAPTER XI.

Miscellaneous Characters.

44. When a passage is performed in a close, smooth, gliding manner, it is said to be *Legato* (—).
45. When a passage is performed in a pointed, distinct, and articulate manner, it is said to be *Staccato* (· · · ·).
46. A less degree of staccato is called *Marcato*, and is marked thus: (· · · ·).
47. A character, called a *T₄*, is used to show how many notes are to be sung to one syllable. It is also used to denote the legato style (—).
48. When a note or rest is to be prolonged beyond its usual time, a character called a *Prusa*, is placed over or under it (∞).
49. A *Brace* is used to connect the staves on which the different parts are written (—).
50. The *Direct* (→) is sometimes used at the end of a staff, to show on what degree of the following staff the first note is placed.

CHAPTER XII.

Dynamics.—Expression of Words and Miscellaneous Directions.

51. *SYNOPE*.—When a tune commences on an *unaccented* part of a measure, and is continued on an *accented* part of a measure, the accent is inverted; such a tone is called a *SYNOPE*, or a *SYNOPEATED TONE*, and the note representing it is called a *SYNOPEATED NOTE*.

NOTE 1.—Synope, from two Greek words, signifying "to cut into," or "to cut off." A synope cuts into, or breaks up, or contradicts the regular order of accent.

NOTE 2.—While it is important that rhythmic accent should be observed, its constant mechanical or drum-like recurrence is also ungraceful, and repulsive to good taste. Such an accent belongs mostly to music of an inferior character, or to that which makes its appeal to the more external sense. Rhetorical accent or emphasis, or that which belongs to emotion, expression, or to poetical thoughts or ideas, on the contrary, is essential to a tasteful or appropriate performance, and should receive much attention. The common rules for accent are therefore liable to many exceptions.

52. The vowel sounds only should be prolonged in singing. The voice dwells on these alone, so they should be delivered with accuracy, and carefully sustained without being changed. The organs of sound should be kept in one position, while sustaining the tone, and no change should be allowed with the lips, teeth, tongue or throat, or even the body, until the sound is finished.

53. A distinct articulation is entirely dependent upon the manner in which the consonants are delivered. These should be produced in a quick, smart manner, and with great precision. Neglect in this respect is the great cause of indistinctness in singing.

54. *Accent* is equally important in singing or speaking. If the poetry is regular in its construction, and properly adapted to the music, the accentuation of the two will correspond. If not, as far as consistent, the musical accent must be made to conform to the poetic.

In accent we are governed by two laws, the one strictly mechanical, the other based upon common sense. The mechanical accent in a two part measure, is a regularly recurring stress, upon the first part of the measure. In a three part measure, upon the first part of the measure. In a four part measure, there are two accents, one on the first part of the measure, and the other on the third part of the measure, the first accent being almost twice as strong as the second. The word *heavy* is used in describing the first accent, the word *light* describing the second. The words *primary* and *secondary* are also used in this connection.

In the six part measure the *heavy* accent occurs on the first part of the measure, the *light* on the fourth part of the measure. The mechanical law should be taught as thoroughly by the teacher as the beating of time or the marking the parts of the measure by motions of the hand. The common-sense law should be taught when the words and music are combined, and then, those words and syllables of words, which are *more* or *less* emphatic in reading or speaking, should receive a *greater* or *less* accent in singing.

55. *Poises*, both grammatical and rhetorical, are also essential to good

singing. When necessary, they must be obtained by shortening the preceding note, as in the following example:

WRITTEN.



SUNG.



56. *Emphasis.*—Emphatic words should be given with greater or less power (often with *sf.*) without reference to rhythmic accent. In common psalmody its application is difficult, from the frequent want of a proper adaptation of the poetry to the music. The effect of emphasis may often be increased by a momentary pause (see 55.)

57. The mouth should, in general, be freely opened. It is very common for singers not to open their mouths sufficiently wide so as to give a free and full passage to the sound.

58. DIRECTIONS IN REGARD TO TAKING BREATH.

1. In taking breath, make as little noise as possible.
2. Let it be done quickly, and *without any change in the position of the mouth.*
3. Never breathe between the different syllables of the same word.
4. Where several notes come together to one syllable, do not breathe between them, except in long running passages, where it cannot be avoided.
5. Words intimately connected, as the article and its noun, the preposition and its noun, should not be separated by taking breath.
6. The practice of always breathing at a particular part of the measure, should be avoided.
7. Take breath only when necessary.
8. Exercises on the explosive tone (*fs*) will assist in acquiring the habit of taking breath.

59. *QUALITY OF TONE.*—The essential qualities of a good tone are purity, fullness, firmness and certainty.

1. A tone is *Pure* when free from all hissing and huskiness.
2. A tone is *Full* when it is delivered by a free and natural use of the vocal organs.

3 and 4. A tone is *firm* and *certain* which, when correctly given, is held without change, and perfectly controlled by the performer. The following are faults, viz:

1. Striking below the proper sound and sliding up to it, as from Five to Eight, etc.

2. A wavering or trembling of the voice.

3. A change just at the close of a tone, produced by a careless relaxation of the organs, which should always be held firm in the proper position, until the sound ceases.

60. *TO CORRECT FAULTS.*—When the teacher discovers a fault, let him first imitate it himself, and afterwards give the true method. It is not enough to simply say that a fault exists, but the teacher must exhibit it by his own performance, until the pupil obtains a clear perception of it, and knows how to avoid it.

61. In singing, try to enter into the spirit of the words. Avoid a heavy unfeeling, machine-like style of performance, cultivating that which comes from the heart, having some character and soul in it, and appropriate to both words and music. The composer furnishes the inanimate form, and it depends upon the performer whether that form shall live, and take hold of the effects and feelings of others—producing the effects for which music was designed.

NOTE.—It is a very common fault for singers to change the tonic sounds, and dwell, not on the radical, but on the vanish or closing sound; thus a becomes s, and o becomes co, etc. In the word great, for example, instead of dwelling steadily upon the vowel sound a, the singer changes it to e, and that which should be grea - t, becomes grea - e - t, so also in the syllable applied to Two; let it be Ra instead of Ra - e - o.

CHAPTER XII

Pronunciation and Articulation.—The Voice.

62. Pronunciation in singing is subjected to the same rules as in speech. Good pronunciation consists in giving to each syllable the sound which belongs to it; but as syllables have generally more force and duration when sung, and as defects become thus more striking, more care is necessary to follow the directions given in grammar, for the formation of each syllable. The rolling of the R, or the hissing of the S, must be avoided; but it is very necessary that the vowels should receive their proper sounds.

63. We would advise pupils to articulate rather extravagantly in study; for then if in singing before people they lose a little of their precision, they will still have enough to do well.

64. Vocal music, of a sacred character, is properly allowed the same liberty which is conceded in the language of poetry, with regard to the use of style of pronunciation which is obsolete, for common purposes, but appropriate in the expression of deep, solemn, grand, or lofty effects of emotion. Hence the just preference, in the singing of sacred music, for the pronunciation of the word *Amen*, with a broad, as in *arm*: thus, *ah-men*.

THE VOICE.

65. The voice is the most beautiful of all instruments, and at the same time the most delicate. In order to preserve it, excesses of all kinds must be avoided. The use of tobacco, alcoholic stimulants, ale or lager beer, are injurious in the extreme. The cultivation of the vocal organs or muscles is physiologically the same as the cultivation of the muscles of the arm. Daily practice is necessary, but do not sing too long at a time; leave off before you are fatigued. The length of time for study depends entirely upon the condition of the organs, and the strength of the individual.

With time, patience, and the assistance or direction of a teacher who has the *true system of voice-training*, persons with voices below mediocre may become excellent singers.

There is truly but **ONE METHOD**, and but few who really understand how to teach it.

RESPIRATION.

In singing, a tone is breath vocalized; how important, then, that the teacher and pupil should pay great attention to the subject of Respiration. The use of the voice depends very largely upon respiratory action. From long experience the writer has found that a combined action of the diaphragm with the abdominal muscles is the most practical, healthful and beneficial. The Respiratory action should be removed as far as possible from the throat. The diaphragm is the great respiring muscle and forms the floor (so to speak) of the lungs and the ceiling of the stomach. Combine its action with the abdominal muscles, and you have the most perfect and healthful manner of respiration; in order to sing well, one must be *well* physically, hence the necessity of cultivating such habits of respiration as will conduce to a healthy state of the vocal organs. The voice is produced by the air coming in contact (in its passage from the lungs through the trachea or windpipe) with muscles called the vocal chords which are situated in the larynx (known as Adam's Apple). This vocalized air is then received into the Pharynx (the back part of the throat) which is the principal modifier of the tone. The soft-palate, mouth, lips, tongue, teeth, etc., also assist in the modification of the tone. The natural quality of the voice is generally intense and clear. Use as little breath as possible. Avoid all muscular exertion in the throat. Remember that the diaphragm with the abdominal muscles should perform the principal part of the labor.

HINTS TO THE TEACHER.

The order in which the different topics are presented is not imperative, as one topic cannot be finished without introducing some other. The teacher cannot proceed far in the subject of Melodies with profit to the pupil unless the subject of Rhythmics is introduced, and it is equally certain that neither pitch or time lessons can be judiciously taught without attention being given to the use of the voice and a correct style of singing. The teacher in

his first lesson may give a short analysis of sound. Sound is a sensation resulting from certain vibrations or sound waves in the atmosphere; these sound waves being generated by some vibrating or moving body; as any substance thrown in the smooth water, at one point, sends waves as the result across its surface. Sounds are classified as Musical and Noise.

The sound waves in noise are confused and irregular, in musical sounds they are symmetrical and follow each other at uniform distance. The pitch of musical sounds depends on the length of the sound wave. Long waves produce *low* tones, short waves *high* tones; these results are attained by the slowness or quickness of motion of the vibrating body.

The peculiar quality of sound produced by any instrument or voice is called its *timbre*.

Sound waves of the same length may differ in their intensity or force, hence the different degrees of loudness in sounds.

Melody is a succession of single sounds.—In Harmony several sounds are heard at once—for instance the *Triad*, 1, 3, 5.

The starting point of the scale series, is known as the *Tonic* or *Key-note*. Two in the scale is called (in Harmony) technically the *Super-Tonic*. Three the *Mediant*. Four the *Sub-Dominant*. Five is called the *Dominant*. Six the *Sub-Mediant*. Seven the *Leading-Note* or *Sub-Tonic*. Eight also bears the name of *Tonic*. The term Tonic or Key-note is frequently used, the other terms rarely so.

We cannot refrain from urging the teacher to remember the necessity for constant scale practice, in the development of the sense of tune.

The absolute pitch of sounds is determined by the actual number of vibrations in a second of time. For instance a sound whose vibrations are 254 in a second, is found to be in the upper part of the male voice, and in the lower part of the female voice. This is found in the middle of the piano-forte key-board, and is called the "middle C." The octave below middle C having 132 vibrations per second, is written small c. The next octave, 66 vibrations, is sung only by men having exceptionally low voices. The octave above the middle C has 528 vibrations. The next octave above, 1056 vibrations, and is only reached by women and sometimes boys having remarkably high voices. The middle C being reached by all voices occupies a position between the two staves, its line being the first added line above the lower staff, and the first added line below the upper staff.

A dot placed after a note or rest increases the value of the note one half of its former value. The second dot adds half as much as the first. Thus a double-dotted quarter note, is equal to seven sixteenths.

In commencing an exercise the pith or key-note should be distinctly given by the teacher, and where the exercise commences with some other sound than the key-note, *that sound* should be traced from the key-note, and then distinctly sung as the starting note, before commencing the exercise.

PRACTICAL EXERCISES.

In commencing with No. 1, the following things are supposed to be practically understood:

1. Measures and parts of measures—Portions of time.
2. Counting and beating time—Indicating measures.
3. Signs of measures, or written measures—Spaces between bars.
4. Bars—Boundaries of written measures.
5. Notes (four kinds)—Representing the relative length of tones.
6. Rests—Indicating silence.
7. The scale—A regular succession of tones.
8. The staff—Representing the scale, or relative pitch.
9. The letters—Designating absolute pitch.
10. Clefs—Showing the position of the scale as written upon the staff.

No. 1.—Treble Staff.



Scale-names. 1. 2. 3. 4. 5. 6. 7. 8.
Pitch-names. C. D. E. F. G. A. B. C.
Syllables. Do, Re, Mi, Fa, Sol, La, Si, Do.

No. 2.—Bass Staff.



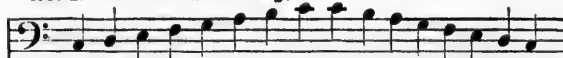
1. 2. 3. 4. 5. 6. 7. 8.
C. D. E. F. G. A. B. C.
Do, Re, Mi, Fa, Sol, La, Si, Do.

No. 3.—Scale Exercise. Treble Staff.



Syllables. Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.
Scale-names. 1. 2. 3. 4. 5. 6. 7. 8. 8. 7. 6. 5. 4. 3. 2. 1.
Pitch-names. C. D. E. F. G. A. B. C. C. B. A. G. F. E. D. C.

No. 4.—Scale Exercise. Bass Staff.



Syllables. Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.
Scale-names. 1. 2. 3. 4. 5. 6. 7. 8. 8. 7. 6. 5. 4. 3. 2. 1.
Pitch-names. C. D. E. F. G. A. B. C. C. B. A. G. F. E. D. C.

No. 5.—Scale in two part measure.



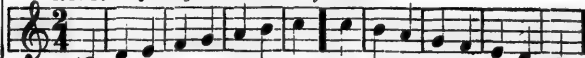
Pleasant is the hour of sing-ing. Cheer-ful voi-ces sweet-ly ring-ing;

No. 6.—Same descending.



Sing-ing now in strains of glad-ness. Naught to care of fear and sad-ness.

No. 7.—Beginning on Second Part of Measure.

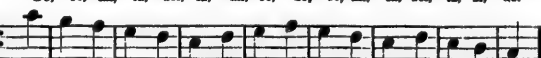


Do, re, mi, fa, sol, la, si, do. Do, si, la, sol, fa, mi, re, do.

No. 8.—The same with Bass Clef.



Do, re, mi, fa, sol, fa, mi, re, do, re, mi, fa, sol, la, si, do.



Do, si, la, sol, fa, mi, fa, sol, la, sol, fa, mi, fa, mi, re, do.

No. 9.—Half Note.



Now re-joice, now re-joice, Come and sing with cheer-ful voices.

No. 10.—Half and Quarter Notes differently arranged.



Come, come, sing with me, Sing this mer-ry glee.

No. 11.—Tie or Slur.

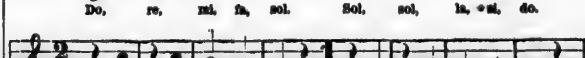


Come, O.... come with me, We.... shall hap-py be.

No. 12.—Quarter Rest.



Do, re, mi, fa, sol. Sol, sol, la, si, do.



Do, do, si, la, sol. Sol, fa, mi, ri, do.

No. 12.—Exercise with Half Rests.

Come with me, Come, and sing this mer-ry glee.

Come with me,

No. 14.—Three parts, or Triple Measure.

Now we will ac-cent the first count in three, As we climb up the hill we are mer-ry and free; For the rule is the same in the east and the west, That the one who tries hard-est is sure to sing best.

No. 15.—Derived Form.

Work is end-ed with the light; Now good-night, oh, now good-night.

No. 16.—Rest introduced in Triple Measure.

Come, O come, and sing with me; Come, and sing this song with me.

Come, come, come, come. Come, O come, and sing with me.

No. 17.—Dotted Half Note. Second Derived Form. Allegretto.

Gal-ly our boat glides o'er the sea, Mer-ri-ly rings our song so free.

No. 18.—Tie over Two Notes.

Ram-bling o'er the loft-y hill, Sit-ting by the crys-tal rill.

No. 19.—Tie over Three Notes.

Home, home, shined in my breast, Home, home, there would I rest.

No. 20.—Syncopation. Derived Form. Second Class.

Sum-mer, Win-ter, Au-tumn, Spring, Of the sea-sons we will sing.

No. 21.—*Quadruple Measure. Primitive Form.*

While the thrushes, in the bush-es, Sing to-geth-er this warm day, Cull the flow-ers 'mong the bow-ers, Sweet-est in the month of May.

Cull the flow-ers 'mong the bow-ers, Sweet-est in the month of May, While the thrushes, in the bush-es, Sing to-geth-er this warm day.

No. 22.

Birds their songs are chant-ing near us, Bees are on the wing; Children's mer-ry ac-cents join us, Come, dear friends, and sing.

No. 23.—*First Derived Form.*

Come, come a-way from the toils of the day; Leave bu-sy care, come a-way, come a-way.

No. 24.—*Second Derived Form.*

Now the wa-ters glee-ing, As they leap a-long; Send-ing through the val-ley A joy-ous, hap-py song.

No. 25.—*Third Derivative.*

Night comes o'er the plain, Moon-light o'er the sea; Meet me once a-gain, Where I've wel-comed thee.

No. 26.—*First Derivative. Second Class.*

La, la, la, la, La, la, la, la.

No. 27.—*Second Derivative. Second Class.*

Sol, la, si, do, Do, si, la, etc.

ELEMENTAL INSTRUCTION.

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No. 28.—First Derivative. Third Class.

♩. 1. Stu-dy low, stu-dy low, Le-dies, don't dis-turb me so; Whisper not, whisper not, In this pleasant spot; In this school-room you are bound
 ♩. 2. Bus-y now, bus-y now, Ev-ery one should be, I trow; I'd be one, I'd be one, Do not hin-der me; On-ly those who stu-dy low,

No. 29.—Second Derivative. Third Class. Styled Irregular.

To sup-press the slightest sound: Silence reigns, silence reigns In these fair do-mains. Sing-ing now of hap-py, hap-py home;
 And who will their minds im-prove, Welcome are, wel-come are In our minds to share. Sing-ing now of hap-py, hap-py home.

No. 30.—Septuple Measure.

Cheer-1-ly, cheer-1-ly sounds the bu-gle with notes clear and free,.... Mer-ri-ly, mer-ri-ly bounds the huntsman with heart full of glee,....

No. 31.—Septuple Measure. Commencing on last part of the measure.

Come, fol-low, fol-low, fol-low me, Come, fol-low, fol-low me,.... Yes, we will fol-low, fol-low, fol-low, We will fol-low thee,....

No. 32.—Dotted Whole Note.

A-rouse ye! a-rouse ye! the morn-ing is here! The sun in the east doth so bright-ly ap-pear.

No. 33.—Staccato.

A-rouse ye! a-rouse ye! the morn-ing is here! The sun in the east doth so bright-ly ap-pear.

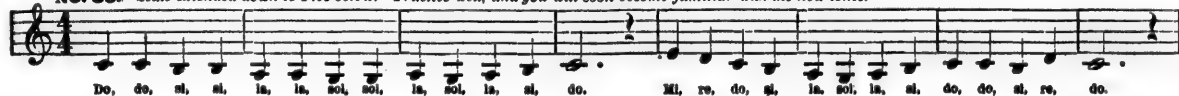
No. 34.—Extended Scale up.



No. 35.—Extended Scale in Bass Clef.



No. 36.—Scale extended down to Five below. Practice well, and you will soon become familiar with the new tones.



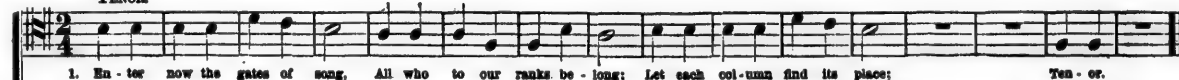
No. 37.

THE GATES OF SONG.

GEO. F. ROOT, Mus. Doc.

Tenors, instead of singing from the bass staff, or, incorrectly from the treble staff, may have their own clef and staff. The *Tenor Clef* makes the third space stand for middle C, the exact pitch represented by first below of treble, and first line above of bass staff. All sing each part, first, with syllables.

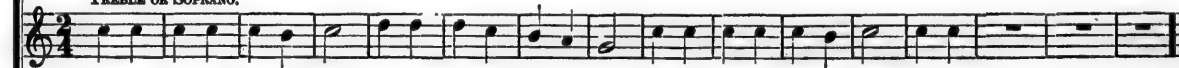
TENOR.



ALTO.



TREBLE OR SOPRANO.



BASS.

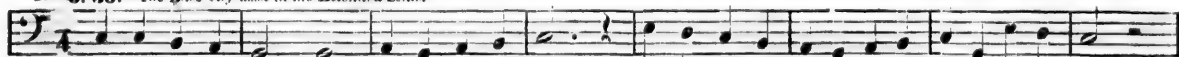


Now
every
of one
of the
means

ELEMENTAL INSTRUCTION.

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—No. 38.—*The Bass Clef used in the Extended Scale.*



Do, da, si, la, sol, sol, la, sol, la, si, do. Mi, re, do, si, la, sol, la, si, do, sol, mi, re, da.

No. 38.—Forzando, or Explosive Tone.

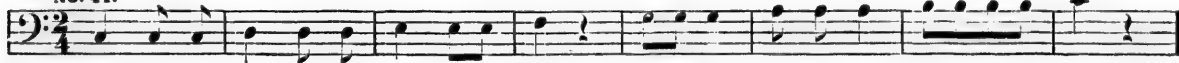


One, three, five, six, five, Do, mi, sol, la, sol, Six, five, six, five, la, sol, la, sol, five, three, one

No. 40.—Eight Notes.



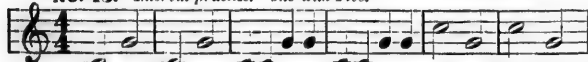
No. 41.



No. 42.



No. 43.—Interval practice. One with Five.

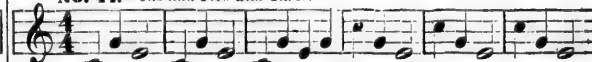


Do, sol, do, sol, do, do, sol, sol, do, do, sol, sol, do, sol, do, sol.



Do, do, sol, sol, do, do, sol, sol, do, do, sol, sol, do, do, sol, sol, do, sol, do, sol, do.

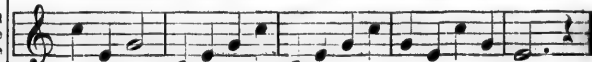
No. 44.—*One and Five with Three.*



Do, sol, mi, do, sol, mi, do, sol, mi, sol, do, sol, mi, do, sol, mi, do, sol, mi, do, sol, mi,



Do, mi, sol, mi, sol, do, sol, mi, do, mi, sol, mi, sol, do, sol, mi, do, mi, sol,



Do, mi, sol, do, mi, sol, do, do, mi, sol, do, sol, mi, do, sol, mi.

NOTE.—After the introduction of the scale, we would advise its constant practice at each and every lesson by the class; together with its various intervals commencing with the most simple of one to five; then introducing Three, etc. We assure the Teacher that a thorough knowledge of the scale (which is the foundation of everything in music), and its various intervals, is the only means by which the pupils may acquire great facility in reading music.

No. 45.—One, Three and Five and Eight in Bass Clef.



No. 46.—Intervals between One, Four, Six and Eight, and between Two, Four, Five and Seven.



No. 47.—Exercises in Intervals.



No. 48.



No. 49.



No. 50.—Syncopation.

Do, do, re, re, re, mi, mi, mi, fa, fa, fa, sol, sol, sol, la, la, la, si, si, si, do, do.

Do, do, si, si, si, la, la, la, sol, sol, sol, fa, fa, fa, mi, mi, mi, re, re, re, do, do.

No. 51.—Natural Minor Scale.

La, si, do, re, mi, fa, sol, la, La, sol, fa, mi, re, do, si, la.

No. 52.—An Exercise in the Minor Scale.

Cold the wind is blow - ing, And the storm is loud; Now the rain is pour - ing ... From the blackened cloud.

No. 53.—Harmonic Minor Scale. (Regular.)

La, si, do, re, mi, fa, si, la. La, si, fa, mi, re, do, si, la.

No. 54.—Melodic Minor Scale.

La, si, do, re, mi, fa, si, la. La, si, do, re, mi, fa, si, la.

No. 55.—Exercise with Sharp-four.

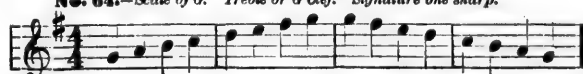
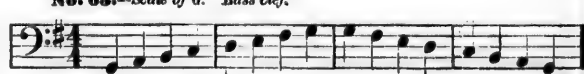
La, si, do, re, mi, fa, si, la.

No. 56.—Exercise introducing Flat-seven.

La, si, do, re, mi, fa, si, la.

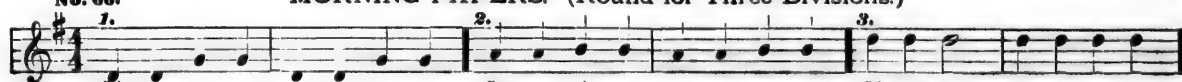
No. 57.—Sharp-five and Flat-seven.

La, si, do, re, mi, fa, si, la.

No. 58.—*Sharp-two. Three guides us to this tone.*No. 59.—*Sharp-four and Flat-six.*No. 60.—*Sharp-one and Flat-three.*No. 61.—*Sharp-five and Flat-seven.*No. 62.—*Sharp-six.*No. 63.—*The Chromatic Scale.*No. 64.—*Scale of G. Treble or G Clef. Signature one sharp.*No. 65.—*Scale of G. Bass Clef.*

No. 66.

MORNING PAPERS. (Round for Three Divisions.)



Sol. Re. mi. Sol.
 Morn - ing pa - pers. morn - ing pa - pers. All the ri - ots, rows and ea - pers. Globe and Mail. In - ter - O - cean.

No. 67.
"DAISY."

SLEIGHING SONG.

GEO. F. ROOT, Mus. Doc.

Allegretto.

1. The diamonds gleam in the sun's bright beam, As mer-ri-ly forth we go; With eyes whose light from the heart is bright, As we ride o'er the pure white snow.

2. Our sleigh-bells sing with a silv-ry ring, A mel-o-dy well we know; Our steeds keep time to each mer-ry chime, As we dance o'er the field of snow.

3. The trees fly past and the win-try blast With i-cle breath may blow; From fur's warm fold we de-ly the cold, As we glide o'er the clear white snow.

CHORUS.

Yo ho! yo ho! All mer-ri-ly forth we go; Yo ho! yo ho! For a ride o'er the pure white snow.

Yo ho! yo ho! All mer-ri-ly forth we go; Yo ho! yo ho! For a ride o'er the pure white snow.

Yo ho! yo ho! All mer-ri-ly forth we go.... Yo ho! yo ho! For a ride o'er the pure white snow.

Yo ho! yo ho! All mer-ri-ly forth we go; Yo ho! yo ho! For a ride o'er the pure white snow.

ELEMENTAL INSTRUCTION.

NEARER HOME.

Words and Music by GEO. F. ROOT, Mus. Doc.

No. 68.

1. Sing when toils of day are done, Near-er home, near-er home, With the low de-scend-ing sun, Near-er, near-er home.

2. Sing at twi-ght's gen-tle close, Near-er home, near-er home, When all na-ture seeks re- pose, Near-er, near-er home.

3. On thy pil-low calm-ly sing, Near-er home, near-er home, Sleep be-neath night's sa-ble wing, Near-er, near-er home.

No. 69.—Presents the Scale of E Minor; which is the relative minor Scale of G, having the same signature.

No. 70.—Scale of D Major.

No. 71.

JOHNNY. (Round in Four Parts.)

1. John - ny, John - ny, What! what! So we keep sing - ing, and So we keep call - ing him.

No. 72.

SPRING IS COMING.

GEO. F. ROOT, Mus. Doc.

SOPRANOS. Name the pitches before singing, and sing syllables first. ALTOES.

TENORS. BASSES.

Spring is com-ing, spring is com-ing, Hear the wood-lands ring! Spring is com-ing, spring is com-ing, Ans'-ring back we sing;

Skies are bright and hearts are light While pleas-ure crowns the day. Win-ter dreads we no more fear, So wel-come back the May.

ELEMENTAL INSTRUCTION. SPRING IS COMING. Concluded.

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CHORUS. Sing prelude again for second verse.

1. Spring is com-ing, spring is com-ing, Hear the mer-ry wood-lands ring! Spring is com-ing, spring is com-ing, Ans'-ring back we sing.

2. Skies are light and hearts are light-er, Joy and pleas-ure crown the day, Win-ter drear we no more fear, So wel-come back the May.

No. 73.—Scale of B minor. The relative minor of D, having the same signatures.

No. 74.—Scale of A. Three sharps, F, C and G.

No. 75.—March Song.

FINE.

Come and march the rounds with me, Come and march the rounds with me, March to the mea-dow, March to the mea-dow, March to the old sha-dy tree.

D. C.

Oh, the morn-ing, morn-ing light! Wel-come, wel-come, cheer-ing sight! We will quick-ly haste a-way, To spend a joy-ful hap-py day. So

No. 76.—Introduce Triplet.

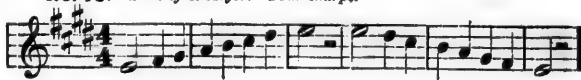
SING TOGETHER. (Round in Three Parts.)

Sing, sing to- geth- er. Mer-ri-ly, mer-ri-ly sing; Sing, sing to- geth- er. Mer-ri-ly, mer-ri-ly sing, Sing, sing, sing, sing.

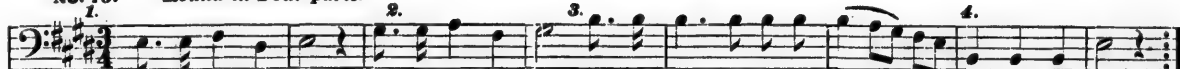
No. 77.—Scale of F# Minor. E Sharp.



No. 78.—Scale of E Major. Four sharps.



No. 79. Round in Four parts.

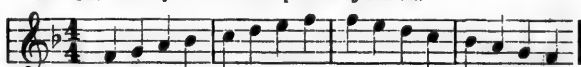


Now the day is gone, And the night is come, When the day of life is down, May heav'n be our home.

No. 80.—Scale of C# Minor.

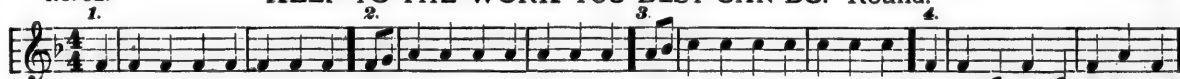


No. 81.—Scale of F. First transposition by Fourths.



No. 82.

KEEP TO THE WORK YOU BEST CAN DO. Round.



Keep to the work you best can do, And let all oth-er business go. And hold this home-ly prov-erb fast. "Good cob-bler, ne'er for-get your last."

No. 83.—Scale of D Minor.

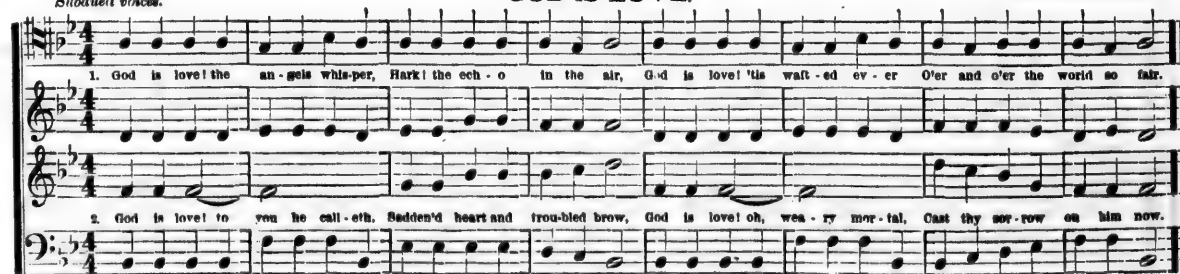


No. 84.—Scale of B-flat Major.

No. 85.
Subdued voices.

GOD IS LOVE.

GEO. F. ROOT, Mus. Doc.



1. God is love! the an-gels whis-per, Hark! the ech-o in the air, God is love! 'tis wait-ed ev-er O'er and o'er the world so fair.

2. God is love! to you he call-eth. Sadden'd heart and trou-bled brow, God is love! oh, wea-ry mor-tal, Cast thy sor-row on him now.

ELEMENTAL INSTRUCTION.

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No. 86.—Scale in G Minor.



No. 87.—SONG. "How can I forget thee."

Slowly.

How can I for - get thee, Dear - ly lov'd home? No! I still will

No. 88.—Scale of E-flat.



love thee, Tho' far from thee I roam; Home, Home, Dear-est, happy home.

No. 89.

THE RAINY DAY.

GEO. F. ROOT, Mus. Doc.

SOPRANOS.

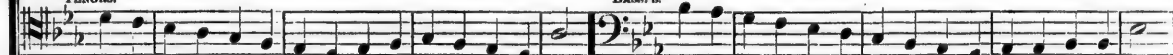
ALTOS.



Oh, there is no sound in na - ture, When the sun has parch'd the plain, Like the beat-ing on the shingles Of the gen - tle sum-mer rain;

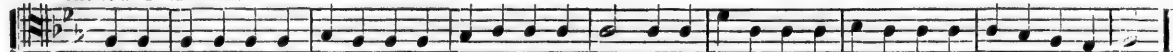
TENORS.

BASSES.

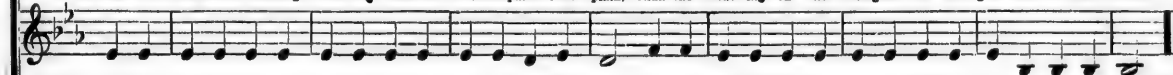


And we love to lis - ten to it, Rest-ing on the fragrant hay; That is so, there's nothing like A good old-fashioned rai - ny day.

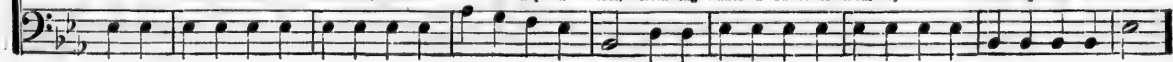
CHORUS. *Prelude twice.*



1. Ha! ha! ha! There's nothing sweet-er, When the sun has parch'd the plain, Than the beat-ing on the shingles Of the gen - tle sum-mer rain.



2. It re - calls the sounds of child-hood, When all e - vil kept a - loof, Noth-ing wakes a sweet-er mem - 'ry Than the rain-drops on the roof.



No. 90.—Scale of C Minor.



No. 91.—Scale of A Flat Major.



No. 92.



No. 93.—Scale of F Minor.



No. 94.—Scale of D Flat Major.



No. 95.—Scale of B Flat Minor.



No. 96.



Do, do, re, re, mi, re, do, si, si, do, do, si, la, sol, do, do, re, re, mi, re, do, sol, sol, la, la, si, si, do.
Each de-gree has now been "do," Twice, this one, as we all know; C, G, D, A, E, don't miss! F, B flat, E flat, and this.

No. 97.



Do, re, mi, fa, mi, re, do, sol, do, si, la, sol, mi, do, re, mi, fa, mi, do, re, do, si, la, sol, fa, mi, re, do.
Now we pro-claim, Keys are the same, In their re-la-tion and rel-a-tive name; If we don't know that we're all much to blame.

FROM THE TOWER.

No. 98. Andante.



Do, do, do, si, si, si, do, do, do, do, re, do, si, do, sol, sol, sol, la, la, la, si, do, re, do, mi, re, do.
1. From the tow'r Hark, the bell Tolls the old year's passing knell! Ah! how swift the months have fled Since the last old year lay dead!
2. Time brings change, Joys and cares, Steal-ing on us un-a-ware; Be the New Year swift or long, Love is liv-ing, faith is strong.



Do, do, do, re, re, re, mi, mi, mi, mi, fa, fa, sol, do, do, do, do, fa, fa, fa, sol, la, sol, mi, sol, sol, do.

No. 99.

ANGELS WHISPER.

GEO. F. ROOT, Mus. Doc.

p Moderato.*pp**p**m*

1. An-gels whis-per low and sweet, "Oh, be gen-tle, oh, be true;" May we hear the words they speak, Hear and heed them, too.

2. To the sad and err-ing one, "Oh, be gen-tle, oh, be true;" Ev-ery deed of kind-ness done, Joy will bring to you.

3. List the whis-per, low and sweet, "Oh, be gen-tle, oh, be true," Let it guide the wea-ry feet, All the jour-ney through.

REFRAIN.

*p**m**pp**p**m*

Be gen-tle, be gen-tle, be gen-tle, kind and true, Be gen-tle, be gen-tle, be gen-tle, kind and true.

Be gen-tle, be gen-tle, be gen-tle, kind and true, Be gen-tle, be gen-tle, be gen-tle, kind and true.

Be gen-tle, be gen-tle, be gen-tle, kind and true, Be gen-tle, be gen-tle, be gen-tle, kind and true.

Be true,

Spirited.

1. The Lord is King! lift up thy voice, O earth, and all ye heavens, re-joice! From world to world the joy shall ring, The Lord om-ni - po-tent is King!
 2. The Lord is King! who then shall dare Re-sist his will, dis-trust his care? Ho-ly and true are all his ways: Let every crea - ture speak his praise.

Moderato.

HAMBURG. L. M.

Arr. from a Gregorian Chant,
By Dr. L. MASON.

1. Give to our God im - mor - tal praise; Mer - cy and truth are all his ways; Wonders of grace to God be - long; Repent his mer-cies in your song.
 2. Give to the Lord of lords re - nown, The King of kings with glo-ry crown: His mercies ev - er shall en - dure, When lords and kings are known no more.

WINDHAM. S. M.

DANIEL READ.

1. Broad is the road that leads to death, And thousands walk to - geth-er there; But wis-dom shows a nar-row path, With here and there a tra-vel-er.
 2. "De - ny thy-self, and take thy cross," Is the Re-deem-er's great command; Na - ture must count her gold but dross, If she would gain this heavenly land.

Moderato.

FEDERAL STREET. L. M.

H. K. OLIVER.

1. So let our lips and lives ex-press The ho-ly gos-pel we pro-fess; So let our works and vir - tues shine, To prove the doctrine all di-vine.
 2. Thus shall we best pro-claim a - broad The honors of our Sav-our God; When his sal - va - tion reigns with - in, And grace subdues the power of sin.

WOODSTOCK. C. M.

D. DUTTON, Jr. 205



1. I love to steal a - while a - way From ev - ery cum - bering care, And spend the hours of set - ting day, In hum - ble, grate - ful prayer.
2. I love to think on mer - cies past And fu - ture good im - plo, And all my cares and sor - rows cast, On him whom I a - dore.

MARLOW. C. M.



1. Blest be the ev - er - last - ing Lord, Our Fa - ther, God and King! Thy sov - reign goodness we re - cord, Thy glorious power we sing.
2. By thee the vic - to - ry is given; The ma - jes - ty di - vine, Wis - dom and might, and earth and heaven, And all there - in, and thine.

WEBB. 7s & 6s.

GEORGE JAS. WEBB.



1. Stand up—stand up for Je - sus! Ye sol - diers of the cross, Lift high his roy - al ban - ner, It must not suf - fer loss.
2. Stand up—stand up for Je - sus! Stand in his strength a - lone; The arm of flesh will fail you, You dare not trust your own.

From vic - t'ry un - to vic - t'ry His ar - my shall be led, Till ev - ery foe is vanquished, And Christ is Lord in - deed.
Put on the gos - pel ar - mor, And watch - ing un - to prayer, Where du - ty calls, or dan - ger, Be nev - er want - ing there.

ST. THOMAS. S. M.

HANDEL.

1. Come—sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sovereign God, Tho u - ni - ver - sal King.
2. Come—wor - ship at his throne, Come—bow be - fore the Lord; We are his work, and not our own, He formed us by his word.

DENNIS. S. M.

NAGEL. Arr. by Dr. MASON.

Andantino.

1. How gen - tle God's commands! How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.
2. Be - neath his watch - ful eye His saints se - cure - ly dwell; That hand which bears cre - a - tion up Shall guard his chil - dren well.

OLMUTZ. S. M.

Arr. by Dr. MASON.

1. Thy name, Al-migh - ty Lord, Shall sound thro' dis - tant lands; Great is thy grace, and sure thy word, Thy truth for - ev - er stands.
2. Far be thine hou - or spread, And long thy praise en - dure, Till morning light, and eve - ning shade, Shall be exchanged no more.

LABAN. S. M.

Dr. MASON.

1. My soul, be on thy guard, Ten thousand foes a - rise; The hosts of sin are press - ing hard, To draw thee from the skies.
2. Oh, watch, and fight, and pray! The bat - tle ne'er give o'er; Re - new it bold - ly ev - every day, And help di - vine im - plore.

EXPLANATION OF MUSICAL TERMS.

A. An Italian preposition, meaning, in, for, at, with, &c.
Accelerando. Increasing the time faster and yet more fast.
Adagio, or Adasio. Slow.
Adagio Assai, or Molto. More slow, or very slow.
Ad Libitum. At pleasure, especially regarding time.
Affettuoso. Tender and affecting.
Agitato. In an agitated manner.
Alla Capella. In Church style.
Allegro. Fast.
Allegro Assai. Faster.
Allegretto. Not so fast as Allegro.
Allegro ma non Troppo. Fast, but not too fast.
Amabile. In an amiable manner, affectionately.
Amateur. One who practices music for pleasure.
Amoroso, or Con Amore. In a soft, delicate amatory style.
Andante. Tender, distinct, and rather slow, yet connected.
Andante Con Moto. Movement quicker than Andante.
Andantino. Somewhat faster than Andante.
Animato, or Con Anima. With spirit, courage, and boldness.
Antiphona. Music sung by alternate choirs.
Ardito. Bold and energetic.
Arise. In a light, airy, singing manner.
A Tempo. To return to original time.
A Tempo Giusto. In strict time.
Ben Marcato. In appointed and well-marked manner.
Bis—twice. A call for a repetition of a performance.
Brillante. Brilliant, gay, shining, sparkling.
Cadence. Closing strain, also a fanciful, extemporaneous embellishment at the close of a song.
Cadenzza. Same as the second use of Cadence. See Cadence.
Celando. Softer and slower.
Cantabile. Graceful, singing style, a pleasing, flowing melody.
Canto. The treble part in a chorus.
Choir. A company or band of singers; also that part of a church appropriated to the singers.
Chorister. A member of a choir of singers.
Col, or Con. With.
Comodo, or Comodo. In an easy and unrestrained manner.
Con Affetto. Smooth, tender, affecting style.
Con Dolcezza. With delicacy.
Con Dolore, or Con Duolo—see Dolore.
Conductor. One who superintends a musical performance; same as Music Director.
Con Energico. With energy.
Con Espressione. With expression.
Con Furore. With ardor, fire.
Con Grazia. With grace and elegance.
Con Impeto. With impetuosity.
Con Moto. With animation.
Con Spirito. With spirit, animation.
Da For, by, of, from.

Da Capo al Fine. From the beginning to the end.
Da Capo al Segno. Repeat from the sign.
Declamando. In the style of declamation.
Decrescendo. Diminishing, decreasing.
Devozione. Devotional, devoutly.
Diletante. A lover of the arts in general, or a lover of music.
Dolce. Soft, smooth and delicate.
Dolente. Mournful.
Doloroso. In a soft and pathetic style.
E. And.
Elegante. Elegance.
Encore. More, (give us more).
Energico, or Con Energia. With energy.
Espressivo. With expression.
Fine, Fin, or Finale. The end.
Forzando, Forz, or ff. Sudden increase of power—
Fugue. A composition which repeats or sustains, in its several parts throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato. In the fugue style.
Fughetta. A little fugue.
Giucioso. Smoothly, gracefully.
Grave. A very slow, grave and solemn movement.
Impressario. A manager or conductor of concerts and operas.
Lachrymoso. Mournful, tearful.
Lamentevole, Lamentando, Lamentabile. Mournfully.
Largo. Slow.
Larghetto. Slow, but not so slow as Largo.
Leghissimo. Extremely slow.
Legato. Close, smooth and gliding manner.
Lento, or Lentamente. Slow.
Lento. Gradually slower and softer.
Ma. But.
Maeoso. With dignity and majesty.
Maestro Di Capella. Chapel master, or conductor of church music.
Marcato. In strong and marked style.
Moderato. Moderately, in moderate time.
Molto. Much or very.
Molto Pace. With a very full voice.
Mordente. A trill or shake.
Morendo. Gradually dying away.
Mosso. Motion.
Moto. With movement.
Non Troppo. Not too fast.
Orchestra. A company or band of instrumental performers; also that part of a theatre occupied by the band.
Pastorale. Applied to soft rural movements generally written in 12-8 time.
Piano, Pia. Soft.
Piu. More.

Piu Mosso. With more motion, faster.
Pizzicato. Snapping the violin string with the fingers.
Poco. A little.
Poco Adagio. A little slow.
Poco a Poco. Little by little, gradually.
Portamento. The manner of carrying the voice from one tone to another.
Precentor. Conductor, leader of congregation.
Presto. Fast.
Prestissimo. Very fast.
Rallentando. Slower and softer by degrees.
Recitando. A speaking manner of performance, in the style of recitative.
Recitativo. Musical recitation.
Rinforzando, Rinf., Rinforzo. Suddenly increasing in power.
Ritardando. Slower and slower by degrees.
Semplice. Chaste, simple.
Sempre. Throughout, always; as **Sempre Forte**—loud throughout.
Senza. Without; as **Senza Organo**—without the organ.
Sforzando, Sforzato. With strong force of emphasis, rapidly diminishing.
Siciliana. A movement of light, graceful character in 6 or 12-8 time.
Smorendo, Smorzando. To gradually diminish in Legato manner. (See Morendo).
Source, Soudement. Sweet, sweetly. (See Dolce).
Solfeggio. A vocal exercise for sol-fa-ing.
Solo. For a single voice or instrument.
Sostenuto. Sustaining tones to their full length.
Sotto. Under, below.
Sotto Voce. With subdued voice.
Spirito. Spirit.
Staccato. Short, detached, distinct.
Subito. Quick.
Tace, or Tacet. Silent, or be silent.
Tardo. Slow.
Tasto Solo. Without chords.
Tempo. Time. **Tempo a Piacere**—time at pleasure.
Ten. **Tenuto.** Hold on. (See Sostenuto).
Tutti. The whole, full chorus or orchestra.
Un. A; as **Un Poco**—a little.
Va. Go on; as **Va Crescendo**—continue to increase.
Verse. Same as Solo.
Vigorous. Bold, energetic.
Vivace. Quick and cheerful.
Virtuoso. A proficient in art.
Voce di Peto. The chest voice.
Voce di Testa. The head voice.
Voce Solo. Voice alone, without accompaniment.
Volti Subito. Turn over quickly.

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